

CENTER VS. PERIPHERY: VISUAL REPRESENTATION OF
THE PARTY SCENES IN YEŞİLÇAM MELODRAMAS

A THESIS SUBMITTED TO
THE DEPARTMENT OF GRAPHIC DESIGN
AND
THE INSTITUTE OF ECONOMICS AND SOCIAL SCIENCES
OF BÜYÜKÇEKİRÇİ UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF FINE ARTS

By

Savaş Arslan

June, 1997

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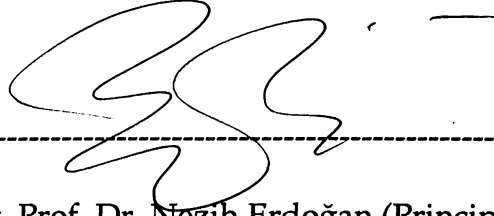
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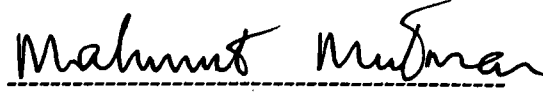
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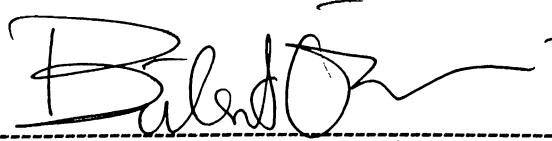
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ABSTRACT

CENTER vs. PERIPHERY: VISUAL REPRESENTATION OF THE PARTY SCENES IN YEŞİLÇAM MELODRAMAS

Savaş Arslan

M. F. A. in Graphical Arts

Supervisor: Assist. Prof. Dr. Nezih Erdoğan

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In this study a particular aspect of melodramas (namely, party scenes) in the heyday of the Turkish cinema, especially between the early 1960s and the mid-1970s, is analyzed. In this respect, the visual representation of the party scenes in a variety of films is taken into consideration with the social context of Turkey on the basis of an antagonism between the center and the periphery. In addition, a formal analysis of the party scenes in the films paves the way to comment on the visual representation of the party youth. Then, this study, in the last instance, aims at deploying the representation of the party youth in Yeşilçam melodramas in relation to the project of Westernization.

Keywords: Turkish Cinema, Melodrama, Party Scenes, Visual Representation.

ÖZET

MERKEZ VE ÇEVRE KARŞITLIĞI TEMELİNDE YEŞİLÇAM MELODRAMLARINDA PARTİ SAHNELERİNİN GÖRSEL TEMSİLİ

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Yüksek Lisans

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Bu çalışmada Türk sinemasının altın yılları olan, 1960'larda başlayıp 1970'lerin ortalarına dek süren, bir dönemde çekilen melodramlardaki özel bir öge (parti sahneleri) incelenmiştir. Bu anlamda, değişik filmlerde parti sahnelerinin görsel olarak temsil edilmesi merkez-çevre çatışması içerisinde Türkiye'nin toplumsal ortamıyla ilişkili olarak ele alınmıştır. Buna ek olarak, filmlerdeki parti sahnelerinin biçimsel bir çözümlemesi ise parti gençliğinin görsel temsili hakkında konuşmamıza olanak tanımaktadır. Son kertede, bu çalışmanın amacı Yeşilçam melodramlarında parti gençliğinin temsil edilmesini Batılılaşma projesi ile ilişkili olarak açıklamaktır.

Anahtar Sözcükler: Türk Sineması, Melodram, Parti Gençliği, Görsel Temsil

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TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZET.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi

CHAPTER 1

1. INTRODUCTION.....	1
1.1. A Concise History of Turkish Cinema.....	2
1.2. Cinema Industry in Turkey.....	8
1.3. The Concept of Melodrama.....	12
1.4. Statement of the Problem.....	18
1.5. Procedural Overview.....	19

CHAPTER 2

2. THE SOCIAL CONTEXT AND YEŞİLÇAM.....	24
2.1. Between the Two Military Interventions (1960-1980).....	27
2.2. After the 1980.....	30

CHAPTER 3

3. FORMAL ANALYSIS OF THE PARTY SCENES.....	34
3.1. Bir Teselli Ver.....	35
3.1.1. The Plot.....	35
3.1.2. The Party Scene.....	38

3.1.3. Film Form and Style.....	40
3.2. Hicran.....	43
3.1.1. The Plot.....	43
3.1.2. The Party Scene.....	46
3.1.3. Film Form and Style.....	48
3.3. Mahşere Kadar.....	50
3.1.1. The Plot.....	50
3.1.2. The Party Scene.....	53
3.1.3. Film Form and Style.....	54
3.4. Adalı Kız.....	57
3.1.1. The Plot.....	57
3.1.2. The Party Scene.....	59
3.1.3. Film Form and Style.....	60
3.5. Ayşem.....	62
3.1.1. The Plot.....	62
3.1.2. The Party Scene.....	65
3.1.3. Film Form and Style.....	66
 CHAPTER 4	
4. CONCLUSION.....	71
 REFERENCES.....	83
APPENDICES.....	87
Appendix A. Feature Films Produced Between	
1917 and 1986.....	87
Appendix B. Film Stills.....	88

CHAPTER 1

INTRODUCTION

One of the most frequently used themes in the Turkish cinema has been the problematic relationship between the two individuals (i.e. protagonists) who are generally supposed to form a heterosexual couple in the context of the filmic narrative coming from different sociocultural background until they meet in the preparation scenes of the film. While the first personage in this relationship is the tough and honest Anatolian boy/girl (*Anadolu çocuğu*) representing the periphery, the other one belongs to the center with his/her Westernized urban-based lifestyle, perhaps named as wimp (*muhallebi çocuğu*). These two archetypes of Yeşilçam¹ melodramas generally encounter in the context of the city probably by chance and they fall in love with each other mostly in the beginning sequences of the film. However, just as the case for most of the melodramas that are located on the contesting ground of the battle between good and evil, this first encounter is stigmatized by the famous cliché, "We are from different worlds." (*Biz ayrı dünyaların insanlarıyız.*)

¹ Yeşilçam: (Literally, green pine) A street in İstanbul where most of the film production companies have their offices. It refers to Turkish cinema, but specifically the commercial one.

Following this emphasis on the difference between the two characters, their surroundings are in many instances delineated in the same line with the model protagonists. This is also the case for the friends of the wimpy character who are often profiled as jubilant, entertaining, going from one party to another, etc. In many of the melodramas made in the heyday of the Turkish cinema, especially between the early 1960s and the mid-1970s, party scenes, which are generally shot in upper class dwellings, changing from villas to palace-like buildings, are very common. These scenes may be thought in terms of a spectacular reflection of the lives of the high society for the audience.

Then, besides the institution of an antagonism between the two protagonists on the basis of a distinction between the periphery/domestic and the center/Westernized which may be thought in terms of a similar route concerning the contextualization of melodrama in the West on an antagonism between the feudal/traditional and the bourgeois/modern, the organization of the party scenes in most of Yeşilçam melodramas is very similar and, at least according to the writer of this study, they are apt to a reading in terms of their visual representation in relation to above-referred antagonisms. So, what will be aimed in this thesis is an analysis of these party scenes in Yeşilçam melodramas with references to the Turkish cinema and society.

1.1. A Concise History of Turkish Cinema

The first Turkish film, *The Destruction of the Russian Monument at St. Stephan* (Ayastefanos'taki Rus Abidesinin Hedmi), was a documentary made in 1914 by

Fuat Uzkınay. Cinema had begun in Turkey as a part of the military ranks - Uzkınay was a military man and then in 1915 a film center in the Ottoman Army was instituted with the efforts of General Enver Pasha. Following this, the first Turkish feature film, *The Marriage of Himmet Ağa* (*Himmet Ağanın İzdivacı*) was directed by S. Weinberg in 1916.

After the establishment of the Turkish Republic in 1923, a new period of film-making had begun in Turkey² which was marked by the rule of a single man, Muhsin Ertuğrul, in the Turkish cinema. As Özön (1968, 16) states elsewhere "cinema was introduced and continued by the people who are not familiar with it." Indeed, this had led to the domination of a theater based understanding in the Turkish cinema until the 1950s when new film makers altered these old ones with more or less an understanding of cinema as a whole in itself not something to be manipulated by some references that are crucial for theater.

Nevertheless, we cannot completely dismiss Ertuğrul's cinema. There is obviously the fact that he was a pioneer leading the way for all others: between 1922 and 1939, he alone was making films. He was thus not only the de facto "official" film producer of the Republic, but he was the man who brought everything to cinema: the first tragedies, naturalist or otherwise, the first melodramas, as well as the first comedies, and the first theatrical adaptations wherein operettas were filmed. (Dorsay 1989b, 23)

² Mainly, the periods in the history of the Turkish cinema are all determined by Nijat Özön (1995) and nearly all of the other writers refers to that periodization as valid. According to that, the first period is between 1914 and 1923. This is followed by period of single man, namely Muhsin Ertuğrul, a director and an actor of the municipal theater of İstanbul. Then comes a period of transition between 1939 and 1950 which paved the way to the period of "true film producers" between 1950 and 1970 and finally there is the period of the new generation beginning from 1970s.

Moreover, Alim Şerif Onaran notes that “Muhsin Ertuğrul’s name should be cited among the four important film directors of Turkey.” (quoted in Makal 1987, 12)

Then in the 1940s, a variety of new figures or in other words ten new directors, like Faruk Kenç, Adolf Körner, Baha Gelenbevi, etc., had begun to make films which are to some extent in line with the Ertuğrul’s films. Despite the importation of the American and Egyptian films and the economic crisis due to the second world war, a significant increase in the number of the films made may be noted just after the war. (see Appendix A) This decade is named by Özön (1995, 25) as the transition period which implies the coming of true film producers as well as with the reduction of the municipal tax on movie tickets which provided the economic basis for the production of domestic films.

This new period’s beginning is generally coincided with a Lütfi Ömer Akad film *Strike the Whore* (*Vurun Kahpeye*, 1949). These newcomers of the cinema are different in the sense that they bring their lively experiences to the cinema regardless of theater. According to Scognamillo (1987, 108), “some of these figures may not at that instant be aware of the cinema. . . but they had the necessary artistic and mental background.” In line with that, for the first time in the history of Turkish cinema, film makers had “begun to think in cinematic terms and tried to use the cinematic language.” (Özön 1995, 29) Moreover, 1950s was also important for the players. According to Özgüç (1993, 24), the introduction of two new faces in the Turkish cinema, Ayhan Işık and Belgin Doruk, was noteworthy because at least Ayhan Işık was “the founder of a star

system in terms of the Western cinema." From that time on, the cinema in Turkey had acquired a new path and entered into a remarkable period of burgeoning which continued until the mid-1970s.

In the history of Turkish cinema, one may elicit the 1960s and the early 1970s as the heyday of Turkish cinema. In this period, the cinema industry had worked to a well extent which had never repeated after. While the number of films made had risen from 95 in 1960 to 123 in 1962 and then 229 in 1966, 301 in 1972 the number of the viewers were 246,662,310 in 1970 which then decreased to 40,202,751 in 1986 (Abisel 1994a, 118). However, in the last years of the 1960s, the public interest in Turkish films had gone into some sort of crisis which may be related to a variety of things, like an economic crisis which both influenced the viewers and the film makers, the problems in the internal organization of the cinema, the introduction of television in Turkey in 1968, etc. Nevertheless, "the introduction of an increasing number of colour films had to some extent brought back the viewers back to the cinemas," (Dorsay 1989a, 13) in spite of the low quality of these films, at least without necessary technical conditions.

Then, by the mid-1970s the family based viewer panorama of Yeşilçam films had left its place to a new group of young male viewers with the increasing number of porno films made (generally sex comedies with softcore materials) and the increasing numbers of imported or domestic based karate films. However, this did not mean that the family based viewers had ceased to watch Yeşilçam films. For instance, according to a survey of the Turkish Radio and Television (TRT) institution in 1976, domestic films had the best ratings among other TRT

programs. (Kayalı 1994, 28) Although there are a variety of films produced in that era, they were not more than the sex comedies which are about fifty or sixty minutes long and are added scenes taken from foreign films while they are in projection. This led to an important economic crisis in the mainstream Yeşilçam cinema industry.

However, in the beginning of the 1980s, a new possibility had come to the fore for Yeşilçam. This was the video market which mainly based on the increasing demand of the Turkish workers in Europe. "Video had come to the fore as a new realm of escape in the closed life of the Turkish workers." (Abisel 1994a, 109) This trend of video production was first preceded by the production of the video records of the old Turkish films which then led to the production of films for the video market. Moreover, this trend had also continued in Turkey which shows that the continuing interest of the family based viewers in popular Yeşilçam films.

However, most of the films produced for the video market was constituted by a new form of melodrama which is based on some arabesk music stars. Some of these films were gathering nearly all songs in the last record of the musician and serving as some sort of a "long video clip.". Nevertheless, a variety of other films were produced in the 1980s either by the veteran film makers or the new ones. In these films, a variety of new issues had come to the fore. First of all, As Dorsay (1995, 19) notes, "Yeşilçam has discovered the individual." In the new socio-cultural environment of the 1980s, some films makers are directed themselves to the problems and the lively experience of the individual.

Moreover, the representation of women in films has acquired a new dimension, "through driving them toward the experiencing of sexuality like men as it becomes necessary and as a sexual subject, but not as an object." (Dorsay 1995, 19)

However, this period of revival had not lasted long. In the second half of the 1980s, the video market has begun to lose its mobility. This means another crisis for Yeşilçam which has not saved itself from the cyclic processes of crises from the beginning. However, there are a variety of positive developments for the cinema in these years. A new law concerning products in Cinema, Video and Music has given the controlling role of the police to the Ministry of Culture. However, "in line with the liberal policies of the government, the rights that are granted to the foreign cinema institutions . . . has brought about negative outcomes for the Turkish cinema." (Onaran 1995, 11) Still, the Ministry of Culture has also decided to support Turkish films financially in 1990. Also the increasing number of private television channels in the 1990s has also created a new realm for Yeşilçam. Moreover, the private channels has also become the new customers for Yeşilçam either for films or serials. In spite of the increasing box office amounts of the Hollywood movies in most of the cinemas, a variety of cinema festivals and well advertised new Yeşilçam films are promising alternatives for the continuance of Yeşilçam.

1.2. Cinema Industry in Turkey

As cited above, the period between 1960 and the mid-1970s has been the most productive years of Yeşilçam. The cinema industry which had begun to establish itself on firm grounds had experienced its best era in these years. Moreover, a particular system of film making, distribution, and screening has become productive and well organized. Besides that, this same period has also been the best years of Turkish melodramas.

The beginning of this period is marked by the military intervention of 1960. A new constitution was declared in 1962 and it paved the way to a more liberal environment.

This "White Revolution," thanks to the new ideas it inspired and the barriers it removed, opened new horizons, especially for those thinking people, the artists and intellectuals, who were no doubt slightly dazed by the incredible influx of Marxist ideas and works whose translation and publication had been until then practically impossible. In the cinema this was reflected by a stream of "social," "committed," political films, but also by a great thirst for all that was new, even on a formal level. (Dorsay 1989b, 26)

There had been a variety of cinema magazines (e.g. Genç Sinema, Yeni Sinema, etc.) that were published in this period, as well as with the new institutions for the promotion of cinema culture (e.g. Turkish Cinematique Association). Moreover, the film makers were for the first time looking for some explanations of their films. In other words, they are trying to deploy their cinematic concerns and purposes in order to defend themselves against the criticisms coming from

different people who had developed a particular understanding of cinema in regard to a variety of experiences both in Europe and in the United States.

The directors had developed some frames for their films against these criticisms through the constellation of their works under some theoretical frameworks. Some of them referred to particular characteristics of Turkey with a reading of Marxist theses under the framework of Asiatic mode of production, as well as with references to the theses of Kemal Tahir on the necessity of the creation of original artistic productions. There they proposed the necessity of the production of films prone to “national” characteristics, after a period of defending the Marxist theses under the name of a cinema of the people, like *Time to Love* (*Sevmek Zamanı*, Metin Erksan 1966), *Four Women in a Harem* (*Haremde Dört Kadın*, Halit Refiğ, 1964) *I Loved a Turk* (*Bir Türke Gönül Verdim*, Halit Refiğ, 1969), etc. On another level, some other figures proposed to make national films true to “Islamic” characteristic of the Turkish society like *Zehra* (*Zehra*, Yücel Çakmaklı, 1972), *Osman, my Son* (*Oğlum Osman*, Yücel Çakmaklı, 1973), etc. Also, Yılmaz Güney had become another important figure in the 1970s with his leftist appeals which to some extent may be elicited from these films, as well as with references to the Kurdish identity.

Regardless of these discussions on the characteristics of the films or on the framework of the cinematic production, in this period the cinema industry was working. Film makers had nearly no escape from the demands of the viewers which were communicated through the regional film distributors. The distributors and the cinema owners were deciding on the characteristic viewer

panorama of their region. "For instance, the viewers in the region of Samsun was tending more towards the films having religious motives, . . . while Adana's demand was more on films having fighting scenes." (Abisel 1994a, 101) These demands were nearly compulsory because the film production companies are financially depended on the money coming from these distributors for the making of new films. On the other side, the increasing number of films produced does not pave the way for us to evaluate the cinema industry as a profitable business at least for some of the producers and the labourers of the cinema industry except a few "stars" and except the distributors and the theater owners.

Nearly all of the people working in the industry including the players and directors did not have any educational background in cinema. They were all developed themselves in the industry through learning from their masters and their skills through experience. They were working in a significantly unqualified technical environment full of problems with their cameras, laboratories, etc. In spite of these, their expertise on their instruments and gadgets made them to attain a certain level of quality in black and white films and in colour films after a few years of experience in colour films following the introduction of colour films in the late 1960s.

However, as cited above, especially in the second half of the 1970s, the industry had gone into a deep crisis which led to the alteration of melodramas and other popular films with the sex comedies as a result of the changing panorama of the family based viewers of popular Yeşilçam movies to a male based viewers in

response to the socioeconomic problems of the era. The mainstream Yeşilçam industry had lost both its mobility and popularity in this era. A remarkable amount of people working in the industry left their jobs either until the first years of the 1980s or forever due to economic depression experienced especially by the mainstream production companies. Moreover, the quality of the cinematic production had also decreased in this era (e.g. 16 millimeter films are used instead of the 35 millimeter ones because of financial concerns, a variety of new players without no experience had entered into the industry, etc.).

In the years following the 1980 military intervention, porno films were prohibited and/or censored by the military administration. This was another crisis for the industry which had put an end to it with the introduction of a new production pattern (namely, films which were excessively showing off famous arabesk singers for the Turkish workers in Europe who were able to buy and watch video tapes). However, this resurrection had not lasted long despite its success in the regaining of the veteran film makers with a variety of new issues due to changing socioeconomic environment.

Though a law issued in 1986 "had taken the right to control films from the police and gave it to the Ministry of Culture" (Onaran 1995, 10) which may result in positive developments, the economic burdens on film producers has risen to an unbearable amount with the financial policies of new governments of the 1980s. Moreover, as Onaran (1995, 11) notes, "the rights that were granted to foreign cinema companies as a result of the liberal policies [implemented by these governments] had created negative outcomes for the Turkish cinema."

However, by the 1990s, Turkish cinema has found a new path for itself - another resurrection of its crisis following the withering away of the video market.

This new market of the 1990s is the private broadcasting channels that have an increasing demand especially for serials and films produced for television. However, the cinema industry has incurably wounded in these cyclic processes of crisis and resurrection since the mid-1970s. It has lost a remarkable number of its veteran film makers with their experiences in film making in spite of the introduction of the new film makers who are educated in cinema schools. Moreover, the mainstream production companies are either left the industry or now depended on the demands of these private broadcasting channels. Nevertheless, nowadays the industry which is inevitably full of the memoirs of good old days is working to some extent with a depressive anticipation of a new crisis.

1.3. The Concept of Melodrama

Since the basic cinematic material of this study will be the party scenes in a variety of Yeşilçam melodramas, an explanation of the concept of melodrama seems vital for the construction of an analysis of the party scenes in relation to the project of Westernization in the context of an antagonism between the center and the periphery. Just after the clarification of the concept of melodrama, it will become possible to relate the socioeconomic context of the 1960s and the 1970s to the Yeşilçam melodramas.

The study of melodrama is not a full-fledged realm in film studies. Though the concept of melodrama, as well as a genre in the American cinema, has a particular existence in the film industry, its introduction into film studies is originated in a well-known article by Thomas Elsaesser ("Tales of Sound and Fury: Observations on the Family Melodrama") published in *Monogram* in 1972.

There Elsaesser notes:

... any discussion of the melodrama as a specific cinematic mode of expression has to start from its antecedents - the novel and certain types of 'entertainment' drama - from which script-writers and directors have borrowed their models. (1987, 43)

According to Elsaesser (1987, 44-49), melodrama has two currents in the Western tradition: one is the late medieval morality play, the popular *gestes* and other forms of oral narrative and drama; and the other is barrel-organ songs, music-hall drama and *Bankelleid*. However, another current which has a more significant influence on the family melodrama of the 1940s and the 1950s is the eighteenth century sentimental novel which emphasized private feelings and interiorized (puritan, pietist) codes of morality and conscience. Moreover, the nineteenth century novels - post-Revolutionary romantic drama - have also influenced melodramatic narration in terms of the expression of social unrest, as well as of the introduction of some elements, like discontinuity, sudden change, reversal, excess, etc.

As Elsaesser and other critics put it, melodrama as a narrative form belongs to the bourgeoisie. Melodrama is something that belongs to modernity in terms of its bourgeois origin melted with some traditional aspects, of its bearing of

tensions brought about by some modern dichotomies between the public and the private, the emblematic and the personal, etc. "Central to the debates that emerge in the reassessments of melodrama is the bourgeois family as a product of patriarchy and capitalism." (Gledhill 1985, 76) While melodrama has found its shape in the eighteenth and nineteenth century novels having articulated with a bourgeois ideology and while it carried its public character originating in the traditional narrative forms, the family melodramas of the 1940s and the 1950s had also reflected this pre-instituted tensional corpus. For Peter Brooks,

... such tension arises from a contradictory demand for a mythic significance grounded in the real world. Melodrama operates on the same terrain as realism - i.e. the secular world of bourgeois capitalism - but offers compensation for what realism displaces ... According to Brooks the bourgeois revolution undermined the legitimacy of a sacred world order ... by a process of secularization [and individuality] ... Tied to the conventions of realism, but distrusting the adequacy of social codes and the conventions of representation elaborated during the Enlightenment, melodrama sets out to demonstrate within the transactions of everyday life the continuing operation of a Manichean battle between good and evil which infuses human actions with ethical consequences and therefore with significance. (quoted in Gledhill 1991, 208-9)

Following Gledhill, in melodramas one may find both the internalization of the social and a process of exteriorization. "As Robert Heilman notes, dramatic conflict is not enacted with such characters, but between them and external forces, whether these be persons, groups, events, nature." (Gledhill 1991, 210) In this coexistence of two distinct terms and movements, one may discern the tensions in the melodramatic narrative that Elsaesser notes.

In this respect, one may speak about the family melodramas of Hollywood in a similar current. Hollywood has taken melodrama as a generic form, with its star

personalities, which aims at presenting a particular form of entertainment for its spectator. As Ellis argues, entertainment cinema "projects films as a public event, and offers single separate fictions." (1982, 89) The cinematic narration offers an enigma which is resolved through a pattern of repetition and novelty and accompanied with an act of attentive looking registering voyeurism, identification and fetishism in order to "hold the spectator in a process of pleasurable anxiety, wanting to know, being provided with information, but not all the information in the correct form until the end of the film." (Ellis 1982, 89)

As Elsaesser (1988, 114) puts it elsewhere, "the spectator in the cinema is someone who is lacking, a lack which makes her/him not just an addressee but a desiring subject." The spectator of family melodrama discerns a relation of love between the two protagonists who are given as equals, as two individuals acting in the social life as members of the bourgeois class. However, there arises according to Mulvey the problem of the place of women as the spectator of family melodramas.

Whereas the patriarchal mode of melodrama is able to produce ... some reconciliation between the sexes, the attempt to entertain the woman's point-of-view, to figure feminine desire, produces narrative problems ... The problem of the melodramatic structure faces is one of producing drama while conforming to social definitions of women in their domestic roles as wives and mothers. (Gledhill 1985, 77-9)

Moreover, Gledhill notes an impressive quotation: "In the words of one trade reviewer, the films represent soft-core emotional porn for the frustrated housewife." (1985, 80) Speculatively, one may also speak of melodrama as "the site of contested meanings. Then, there one may find a different understanding

and/or reading of melodrama. "It is around the possibilities of critique and contestation, as enacted by the processes of the woman-centered melodrama or opened up for a spectatorial investment that is perverse without being pathological" (Fletcher 1988, 10) that another conception of melodrama may be instituted either in relation to women's film or due to a distinct approval of fantasy as the setting of desire.

The problematic of the film is instituted on the relationship between the personalities giving the spectator to some extent a position of master knowing more than that of the protagonists in the context of the filmic narrative and offering a pleasure of the accomplishment of the love relationship between the two protagonists as a fantasy. In a rather similar way, following Steve Neale, Higson and Vincendeau (1986, 5) notes that

one of the major narrative strategies of melodrama is to prove the spectator's wish for the union of the (usually heterosexual) couple, and ... the root of this wish lies in a nostalgic fantasy of childhood characterized by union with the mother: a state of total love, satisfaction, and dyadic fusion.

However, this union of the couple in melodramas is generally hesitant to come about. As Elsaesser (1987, 65) puts it, "melodrama is often used to describe tragedy that does not quite come off." There one may find the pathos or poignancy in melodrama. Though the spectator knows more than the problematic situation of the characters, s/he has no chance to manipulate the flow of the narrative.

We are dependent, not on time in the abstract, but on the time of the narrative and its narration. And the longer there is delay [of the

couple], the more we are likely to cry, because the powerlessness of our position will be intensified, whatever the outcome of events, 'happy' or 'sad,' too late or just in time. So, tears in melodrama come in part from some of the fundamental characteristics of its narratives and modes of narration. (Neale 1986, 12)

In another respect, one may add the use of soundtrack in melodramas as a quite distinctive element. Since we know that the tradition that draws us toward the modern conception of melodrama as loaded with the use of soundtrack in narrating a particular story, the family melodramas did not quite cease from that. Under the guidance of Elsaesser, one may note that the use of music either implies a system of punctuation in the flow of narrative or a particular sender of a particular message in itself. Then, he concludes, "considered as an expressive code, melodrama might be described as a particular form of dramatic mise-en-scène, characterized by a dynamic use of spatial and musical categories." (1987, 51)

The characters in melodrama are evidently allegorical. "Melodramatic characterization is performed through a process of personification whereby actors embody ethical forces." (Gledhill 1991, 210) In melodrama, ethical forces as good and evil are personalized. The protagonists are the allegories of the morality. Then, according to Gledhill, gesture and movements serve as the linkages between the moral forces and the personal desires. Similarly, star personae may be thought in terms of this relation. As "a performer in a particular medium whose figure enters into subsidiary forms of circulation, and then feeds back into future," (Ellis 1982, 91) a star uses his/her body to communicate with the audience. However, while "the star is characterized by a fairly thoroughgoing articulation of the paradigm of professional/private life,"

(Cordova, 1991: 26) the star personality in melodrama serves for the most of the instances as an allegory of the moral values regardless of the incorporation of the private and professional spheres of him/her outside the realm of the filmic text.

1.4. Statement of the Problem

The starting point of this study is the possibility of the establishment of a relationship between the filmic form and the social life. A particular filmic form, melodramas, at a particular point in the history of the Turkish Republic, between the early 1960s and the mid-1970s, may be related to the social life in the same time span. In this, what I want to propose in this study is first of all based on the change in the everyday life patterns and their relation to the Turkish cinema in general.

If it is possible to think of particular filmic form as a product of a society at a particular time in the history of a particular country, then, that form is inevitably influenced by the society in and through which it is produced. Accordingly, the melodramas made in the 1960s and the 1970s are marked by the social life of Turkey in the same period. Naturally, the process of migration or industrialization which was accelerated after the early 1960s have its impacts or marks on the Turkish cinema. For instance, some of the melodramas which will be analyzed below is to some extent based on the problems experienced by the new dwellers of the big cities who are migrated to those places for a job in the flourishing industrial plants.

This impact of the social life may be thought as a distinctive frame of Yeşilçam cinema in this period. But one may also speak about another impact which is flowing in the opposite direction. This is the impact of the cinematic form on the social life. Interestingly, a variety of people writing on melodrama speak about that impressive impact of the filmic form on the society. For example, one may, in the first instance, state that melodramas may be influential in offering some moral satisfaction for the new dwellers of the city looking for a stable, dignified world. So, it is possible to think the relationship between the social and the cinema in a twofold way in which both camps have a considerable impact on the other.

Then, the writer of this thesis aims at deploying this interactive relation with reference to both of these camps. In this respect, I first want to illustrate a variety of themes that are remarkable in the social life of Turkey. Then, I will dwell on a particular aspect of Yeşilçam melodramas, the party scenes, in terms of filmic narrative and filmic form. After completing these, I will try to institute a reading of the party scenes in Yeşilçam melodramas in relation to the social life through deploying a variety of common themes in different films.

1. 5. Procedural Overview

To begin with, I take five Yeşilçam melodramas (Mahşere Kadar, Hicran, Bir Teselli Ver, Ayşem, and Adalı Kız) in order to illustrate a variety of common themes in the heydays of the Turkish cinema. The first three of these films are made in 1971, while the other two are made in 1968 and 1976 respectively. Although I had no intention in choosing these films, except the existence of the

party scenes in them, as this study advances, I have found a variety of common points in all of these films which paved the way for me to the institution of a relationship between the filmic form and the social life.

All of these films are primarily instituted on an antagonism between the protagonists of the films that is based on a center-periphery dichotomy and this conveys the flow of the melodramatic narratives. While the center and the character that represents it are settled at the midst of the narrative as the object of desire, the periphery is deployed as the opposite of it. The character that belongs to the high society of the Westernized center is configured with a Western iconography loaded with "American cars, indecent clothes, blonde women, crazy parties, alcohol, degenerate relations, social irresponsibility, etc." while the one, who has a domestic, lower class origin typical of the periphery and who is generally female, is characterized by "simplicity, beauty, honesty, fidelity, etc." (Erdoğan 1995, 188) The wimpy, Westernized character of the center, like his friends, thinks only about entertainment, while the domestic, peripheral Anatolian boy/girl is loyal to moral principles.

Interestingly, this characterization of the protagonists are fostered in the party scenes which are important in the flow of the filmic narrative. In these scenes, one may depict a variety of similar archetypes concerning the friends of the protagonist belonging to the center and such a possibility paves the way for this thesis to situate its propositions on a safe ground. In other words, the course of this thesis is configured through the reading of the party scenes according to the above archetypes in five distinct Yeşilçam melodramas. Such an effort may

indeed be thought convincing through entitling a conception of party scenes due to a framework which seems accessible through the mapping of the social life and the filmic form at a particular point in the history. In this, what I want to propose is the possibility of the reading of a particular period of time in the Turkish history, that is framed by two military interventions in 1960 and in 1980, in relation to a variety of references that may be distilled through a close reading of the party scenes in Yeşilçam melodramas belonging to the same period.

Then, what this study to some extent aims at is the reconfiguration of the above-referred archetypal characterizations of the protagonists in Yeşilçam melodramas through an analysis of the party scenes. What this yields for this study is the depiction of some common characteristics of different party scenes in five different films and this will become possible through a close reading of these scenes in terms of their narratives, and formal and stylistic patterns. Thereby, in the first instance, the party scenes will be analyzed in their relation to the filmic text. The role of the party scenes in the flow of the narrative and the love relationship between the protagonists will be the main focus of the first step of the analysis. On the other hand, these scenes will also be analyzed in terms of in terms of the formal and stylistic characteristics of the films, which may roughly be cited as follows; setting, props, costume, acting, lighting, camera, editing, and soundtrack.

What is then to be depicted from that formal analysis of the party scenes is particular patterning of the visual representation of the party scenes in relation to the protagonists, especially the one that is located at the center with his/her

Westernized, high society lifestyle. In this respect, the analysis will be directed to the contextualization of the Turkish cinema in its heyday (from the early 1960s to the mid-1970s) in relation to the Turkish society in between the two military interventions (1960 and 1980). This will pave the way to relate the Westernized young people of the parties belonging to the center to the project of Westernization in Turkey for depicting the attitude of the Turkish cinema to these people and to this project.

Accordingly, I will dwell on the social context of Turkey in relation to the Yeşilçam in the second chapter. In this, I will separate the social context with two military interventions, 1960 and 1980, as the determining factors in the course of Turkish social life. In the first section of the second chapter, I will try to give an account of the social life and the Turkish film-making between 1960 and 1980 which may be roughly thought as the golden years of the Turkish cinema. In the second section, I will dwell on the transformations and changes in the Turkish society and the Turkish cinema in the afterwards of the 1980 military intervention.

In the third chapter, I will try to render an analysis of five Turkish melodramas individually under five headings assigned to five films. For this aim, in a sub-section, I will give the stories of every particular film and in another sub-section, the particular stories of the party scenes in these films will be narrated. In this second sub-section, I will remark on the relation of these scenes to the overall flow of the films' narratives. In the third sub-section under the heading of every individual film, I will aim at depicting the formal and stylistic characteristics of

the party scenes in the films in terms of setting, costume, acting, lighting, camera, editing, and soundtrack. In short, the third chapter aims at delineating the characteristic presentation of the protagonists and their friends in the party scenes, as well as with the overall stories of the films that may be thought in terms of the above referred dichotomies.

In the last chapter, I will first try to deploy the common characteristics of the films and the party scenes in these films in relation to the dichotomies that are brought about by them. Then, I will make some conclusions on the visual representation of the rich and Westernized young people as the friends of the protagonist having a love relationship with the other protagonist of the films. In the end, I will relate these conclusions drawn according to an analysis of the party scenes to the social life in Turkey.

CHAPTER 2

THE SOCIAL CONTEXT AND YEŞİLÇAM

In the history of Turkey, two distinctive issues of this study, the history of the Turkish cinema and the process of Westernization, may be thought simultaneously. As it is cited in the section on the history of Turkish cinema, the Republic and the Yeşilçam have passed through similar experiences nearly in the same time span. What will be delineated in this chapter of the study is the social life in Turkey and its significance for the Turkish cinema. In this respect, the history of Turkey and the Turkish cinema after the 1960s will determine the framework of this chapter. In order to illustrate some parallel developments between these histories, the year 1960 has chosen as the starting point of the below-cited developments. Such a starting point is crucial in the sense that it suggests two impressive developments, the 1960 military intervention and the relative beginning of the golden years of the popular Turkish cinema industry. Having put this starting point as the opening of the first section of this chapter, the second section will start after drawing the crisis and the resurrection of the commercial Turkish cinema which may be accompanied by the process that paves the way to the 1980 military intervention and its afterwards.

In a remarkable number of studies on the history of the Turkish Republic, the dual nature of the Turkish society or state in between the West and the East has been underlined. The projects of the Republican governments which may be termed as the creation of an original synthesis between the East and the West had not changed for a long time. While this project has its foundations in the Enlightenment philosophy, first of all, it aims at attaining to the material level of the West without losing the Eastern characteristics of the society through the references set by the intellectuals in the name of the masses.

However, this project of the establishment of a synthesis between the East and the West had to some extent excluded the East. According to Tekelioğlu (1995, 158), the idea of the synthesis is instituted on a three partite problematic of classification (West-Origin-East) and reserved the West (e.g. natural sciences and technology) and the Origin (e.g. Anatolian folk culture) for a unification, while configuring the East (e.g. Islamic everyday practices) as its taboo. In the process of the realization of this project, two desired outcomes in the eyes of the Republican elites may be noted: "a move toward capitalism in order to integrate into the world economy [and] the guaranteeing of the modernist principles as an upshot of the Enlightenment." (Uğur 1991, 99)

Interestingly, such a manipulation introduced by the Republican elites for the Westernization of the remaining parts of the society did not refrain from the realm of the everyday life.

Education, or in this regard the augmentation of what is introduced in the laws through the ideology, had been limited...As a result, this intervention [of the state] into the everyday life to

Westernize the society had in one respect politicized a series of simple daily practices, like clothing or food. (Belge 1985, 853)

This politicization of the everyday life as well as with the problems in the implementation of a variety of policies from above were both paved the way for some traditional identities or new paths of individualization, like the Islamic orders or arabesk music.

Inevitably, the project of Westernization from above had also created a duality in the Turkish culture. With the acceleration of the process of modernization and/or Westernization (e.g. the augmentation of the poor people in the urban settings as the labor power necessary for modernization) especially beginning with the 1950s, "our people are compelled to modernize without learning or knowing how to play a piano though they are expected to be modernized as the peasants who are able to play piano." (Oskay 1993, 14) This takes us back to the problem of duality experienced in the everyday life of Turkey. Following Belge (1985, 873), one may say that one segment of the society takes living like a Westerner as a conscious attitude and another segment did not leave the tradition as a reaction to this segment while another larger segment between these two segments aims at introducing a middle way. This larger segment in the middle may be thought as the architect of "the synthesis without a synthesis" in which Turkey had lost its character as an Eastern society while not being a Western society.

2.1. Between the Two Military Interventions (1960-1980)

The first trial of a multi-party regime in the Republic which was started in 1950 was ended with a military intervention in 1960. As stated above, Dorsay notes this intervention as "the White Revolution" opening up new realms for the intellectual life of Turkey. However, this military intervention was also a result of the policies of the Democratic Party governments which according to the high commanders of the army had taken the country away from the project of Westernization. Nevertheless, with the introduction of a new constitution in 1961, a more liberal sphere is opened for politics. In the words of Kongar, "this coup marked the beginning of a new era for the 'social welfare state' with all its implications in the area of basic rights and freedoms." (Kongar 1986, 56)

Also the 1960s marks the beginning of a rapid process of industrialization. "After the 1960s, the private investment in industry had grown to a well extent. Therefore, the ongoing migration from rural areas to the cities had accelerated." (Belge 1985, 846) This process of migration has also created a particular type of urban environment with the introduction of *gecekondus* (i.e. shanty towns) into the city life with a different cultural setting that is carried from the periphery to the center. Moreover, the patterns of consumption had begun to change with the introduction of new products through industrialization, as well as with the beginning of an increase in the economic inequalities between the higher and lower classes.

According to Refiğ, the impact of the political refreshment created by the military coup on the Turkish cinema was the birth of a new movement called as "social realism" (*toplumsal gerçekçilik*). (Güçhan 1992, 81) This movement has its roots in literature. The villages as a subject of literature had entered into Turkish novel in the 1950s. However, according to Kahraman, "especially after the developments following 1960, the reality of backwardness [of the peasants] had come to the fore. Feudality was pronounced with backwardness." (1989, 143) In the examples of this literature (e.g. novels of Mahmut Makal and Talip Apaydın), the persons in a village is separated into two, the evil (the imam and the landlord) and the good (the teacher or any other state official). For instance, "in numerous village monographs, the imam is automatically classified among the traditionalists that can only impede the advance of the community towards progress." (Dumont 1987, 13)

A similar plot was typical for the films cited under the name of social realism regardless of the existence of changes in settings either urban or rural. Rather than being loyal to some socialist ideals, this movement to some extent depicts a particular form of populism in line with the ideals of the Republican ideology trying to foster the progress of the Turkish society. For instance, in *Şehirdeki Yabancı* (*Stranger in the Town*) (Halit Refiğ, 1963), Refiğ (quoted in Uçakan 1977, 32) notes that they dwelled on "the clash between the reactionary and the progressive people in our country" represented through the fight between an engineer and the people. Or Scognamillo (quoted in Uçakan 1977, 32) notes that *Şafak Bekçileri* (*The Guard of the Dawn*) (Halit Refiğ, 1963) demonstrates "the endurance of the feudal order in the villages and the class between the

reactionary landlords and the progressive army.” Similarly, Abisel (1994, 86) notes that in this film, the subject is instituted on “the reaction of the holders of the rural authority against the services brought about by [state] officials. As a last example, *Yılanların Öcü* (The Revenge of the Serpents) (Metin Erksan, 1962) may be noted as another example of a clash in the village but now between the peasants and the dominating forces of the village.

These films may be thought in line with what we may term as the project of Westernization guaranteed with the military intervention of the 1960. However, these years were the best years of the popular Turkish cinema without touching such hot issues. Nevertheless, as I quoted above from Belge, as the manipulation of the society from above through some laws concerning the everyday life politicized the daily practices, the popular Yeşilçam movies may be thought in the same line remembering the objective of this thesis as the reading of the party scenes in melodramas in relation to the project of Westernization.

In the 1970s, the social life was influenced by the political developments in the country to a well extent. The Memorandum of 1971 had put an end the relative liberal era started with the 1961 Constitution which to some extent may be thought as a stroke to the Republican project. Regardless of these political developments, “the cities were established or grown, but the city culture had not developed. The new dwellers of the cities demanded food, house, etc., but they also had moral needs.” (Belge 1986, 404) In this context, a new musical style, arabesk, which is termed by Kahraman (1989, 57) as a “by-class culture”, has come to the fore. It was the musical style of these new dwellers of the cities

living in the *gecekondus*. The Turkish cinema had not remained uninterested to this development. The famous *arabesk* singers had become new options for increasing box office amounts of popular Turkish movies (e.g. Lütfi Ömer Akad's *Bir Teselli Ver* (*Give Some Consolation*), 1971 starring Orhan Gencebay).

These films may also be thought as a solution for the postponement of a crisis of popular Turkish cinema as a result of the introduction of television in 1965 and the decrease in the economic capability of the society. However, especially in the second half of the 1970s, the popular Turkish cinema had gone into a deep crisis which is to some extent healed by the sex comedies having a very different viewer constellation than the preceding periods. The economic problems experienced by the family viewers, the introduction of television as an alternative to cinema, and the burgeoning of a group of unemployed male youth are all paved the way for sex comedies which continued until the military intervention of the 1980.

2.2. After 1980

The military intervention of 1980 may be thought both as a break and a resumption in the life of Turkey. For three years, all the political activities in the country are controlled by the military council. These years were also influential on the Turkish cinema. While the numbers of films made in the 1970s were about 200, this decreased to 70 or 80 films in the years between 1980 and 1983. The revival of the Turkish cinema had become possible just after the army left ruling the country.

However, the army has left important transformations and/or changes in the Turkish society behind itself. By the 1980s, as Ahmet Oktay (1994, 14) notes, "the masses has left to enjoy the democratic ends and to search for their expectations concerning economic/political rights and liberties." This is generally referred as the depoliticization of the Turkish society. Nevertheless, this process is accompanied by important and debilitating social changes. Can Kozanoğlu (1995, 596) refers to the everyday life in the 1980s with four defining concepts: "change, consumption, differentiation, and resemblance."

The process of change is initiated in economic terms with the economic policies implemented through the governmental decisions issued on February 24, 1980. The economic changes has created the drive toward consumption which is fed by the differentiation of the goods in the market through the economic liberalization at least in the international terms which in the end has created the possibility of resembling the Western wing of the dichotomy between the East and the West that determined the frame of the Turkish Republic.

Besides the economic changes which has created a new and a more unequal economic pattern, the patterns of everyday life has also gone into deep changes. Especially after the remarkable increase in the urban population, new issues come to the fore, as well as with the lifting of the politics as the hot issue of the 1970s. After the 1980s, it has become possible to drive on "the statements concerning the private life, like individual, generation, sexuality, etc." (Gürbilek 1992, 30) In the 1980s,

the revolutionary politics of the 1970s, that was aiming at jumping at time in the future, has left its place to the politicization of the daily problems. Through this process, problems concerning environment, health, today, and the individual, like caretas or detergents, has entered into the political agenda. The consciousness has become individual and based on the present time. (Göle 1995, 55)

The politicization of the everyday life and the importance assigned to the present time has also left its imprint in the Turkish cinema. Following the end of the sex-comedies after the military intervention, Turkish cinema had entered into a new process of revival especially after 1983. This process is mainly marked by the films made for the video industry which are generally in line with the melodramas and arabesk films of the 1960s and 1970s, but also a remarkable number of films having novel issues were made in these years.

Following Gülseren Güçhan (1992, 94), the novel issues of the 1980s may be stated as follows, "family, consumption, woman, sexuality, alienation, etc." For instance, Atıf Yılmaz (1995, 262) states that they have begun to make more "individual films in the 1980s, for students, intellectuals, working women, and upper class families having the economic capability for watching films at theaters". These new concepts of the Turkish cinema are as follows, individual as a subject (*Anayurt Oteli*) (*Hotel Anayurt*) (Ömer Kavur, 1986) women as subjects having sexual instincts, not just the object for the male gaze (*Mine*, Atıf Yılmaz, 1982, *Gizli Duygular*) (*Secret Feelings*) (Şerif Gören, 1984), films based on surrealistic or fantastic variables (*Adı Vasfiye*) (*Her Name is Vasfiye*) (Atıf Yılmaz, 1985), etc.

However, these do not mean that the process of depoliticization did not influence the Turkish cinema despite the process of the politicization of the private life.

Indeed, the 1980s is the story of the Turkish cinema which has gradually become a more personal, authentic, individualist and therefore based on little groups of audience through leaving its character as a great popular art attaining large amounts of audience. (Dorsay 1995,21)

Moreover, through the introduction of new variables like the private channels and state support for the films through the Ministry of culture, as well as with the increasing domination of the Hollywood films in theaters in the second half of the 1980s, the "auteur" films of the 1980s has not created a remarkable popular appeal though this has begun to change in the last few years.

CHAPTER 3

FORMAL ANALYSIS OF THE PARTY SCENES

In this chapter, five popular Turkish films (*Bir Teselli Ver*, *Hicran*, *Mahşere Kadar*, *Adalı Kız*, and *Ayşem*), will be analyzed in order to set the ground for the deployment of the above-referred relations and/or interactions between the films and the social context in terms of the center-periphery dichotomy. For this end, each film will be taken into account in terms of the plot, the relation of the party scenes to the actual narrative of the film, and in terms of formal and stylistic characteristics of the films (i.e. setting, costume, performance and movement, lighting, camera, editing, and sound).

In a more detailed account, film narrative may be thought in line with literature, especially with novels. Any viewer of a film expects a particular story to be told in the film. One may think of narrative as

a chain of events in cause-effect relationship occurring in time and space. A narrative is thus what we usually mean by the term 'story,' ... Typically, a narrative begins with one situation; a series of changes occurs according to a pattern of cause and effect; finally, a new situation arises that brings about the end of the narrative. (Bordwell and Thompson 1993, 65)

In this respect, first the stories of the films will be narrated and then, the party scenes and the role of the young people as the friends of the protagonist will be taken into account in their relation to the actual flow of the filmic story.

However, a film is more than a novel; it has particular formal and stylistic characteristics. One unique characteristic of film is its manipulation of space.

The subject can be near or far, partial or full, stationary or moving. How we see the image, and how much of it we see, are the result of filmmaker's choice of a shot. (Dick 1990, 30)

In the process of film making, one may employ a variety of formal and stylistic methods. A close-up in a particular instance of the film or a cut from one scene to another may make one to read a particular film different. In short, this chapter is mainly based on first the plots of five films and the stories of the party scenes in them, and then on a formal and stylistic analysis of these scenes.

3.1. Bir Teselli Ver (Give Some Consolation) (Lütfi Ömer Akad, 1971)

3.1.1. The Plot

The film starts with illustrating the life of Orhan (Orhan Gencebay) in his little house, while he is working on notes with different musical instruments located around him. Then, he goes out of his *gecekondu* (shanty) and greets a friend before going to the factory, where he works. In front of the factory, after the boss leaves, a taxi arrives with Nermin (Tülin Örsök). In the factory, Nermin asks for her father, the boss. She cannot find him and she asks for a worker to repair her

car which she has left on the road to Kilyos. Orhan goes with her and repairs her car. Then, she takes Orhan to her car where he accidentally leaves the notes of his song that he has written. Nermin records this song by playing the piano and asks her father, her amca (uncle, her father's brother), and her fiancée (Vedat) if they like the song. However, they are not interested in the song. Then, her dayı (uncle, her mother's brother) arrives and accuses them of only thinking about money.

Next day, Nermin goes to the factory and asks Orhan whose song it is. Orhan tells her that it was his song which he could not play in the record company the day before because of her car repair. She takes Orhan to her car and plays the record and Orhan starts to sing the song, Bir Teselli Ver. They wander on a beach as the song plays. Then, Orhan wants to return. Nermin speaks about her house as a prison, even hell. They return back to Nermin's house. There is a party in her house. Nermin's friends asks who he is. She says that he is a musician. They want him to play a song, but after he begins to sing they do not listen and play a rock'n'roll record. Orhan goes out. Nermin's amca blames her because she brought "that man" to their house among qualified people. Orhan returns to his gecekondü setting where he drinks rakı with his friends in front of a friend's house. While Nermin is speaking with her dayı, her amca again blames her.

On the third day, Nermin asks Orhan from the factory again to repair her car on the Kilyos road. She again drives Orhan to a beach and apologizes about the party and her friends. Orhan tells her that that herd (her friends) is evil, but

every shepherd sees that she is good and that he has composed a song of the sea and longing. She wants to listen it. They go to Orhan's gecekondü district. All the people around prepare something for their guest. They begin to drink rakı and Orhan plays his song. Then, the camera cuts to the table in Nermin's house with wine and a variety of meals. Nermin plays a recording of Orhan and her fiancée demands to know where she found it. Her dayı tells the fiancée that Nermin is not a factory to be managed.

On the following day, the fiancée hears Orhan singing the same song that he heard and warns him not to sing it again in the factory. In Nermin's house, when she asks her dayı to find a record company for Orhan, however her amca protests. Orhan goes to a friend's (Kadir Savun) foundry after work. There he is told a story about a shepherd and a princess that implies lovers should be equals. But Orhan says if the princess accepts, there will be no problem. In Nermin's house, her father and her amca asks her when she will marry, Nermin goes to her room and listens to Orhan's song.

Next day, the factory secretary gives a letter to Orhan telling he is fired from the factory. At that time, Nermin comes to the factory in order to give the record company's card to Orhan. Her fiancée says that he will give it to Orhan. Orhan starts to work in Kadir's foundry. Nermin's father and amca order her to prepare for the marriage. About a month later, Nermin and her dayı come to the factory and they learn there from another worker that Orhan is fired. While Orhan and Kadir are working in the foundry, Nermin comes and learns everything from Orhan but a quarrel starts and so Nermin leaves. However,

while Orhan and Kadir are about to drink, Nermin returns saying she has decided to stay with Orhan. In Nermin's house, everyone, except her dayı, is in a hurry. He criticizes them after explaining that Nermin has been coerced into marriage because her father had mortgaged the factory on Vedat. Her dayı then he goes to the gecekondü district.

Next day, the elders of the gecekondü district go to Nermin's house for her father's approval of Orhan and Nermin's marriage. But they are kicked out. Then, a lawyer and a group of people come to the gecekondü district in order to take Nermin back because she is younger than 18. A fight breaks out which Nermin halts by shouting. She says that she made a mistake about Orhan whom indeed she does not love. With Nermin, the people and the lawyer go away. Orhan starts to drink. Both Orhan and Nermin despair because of the situation. A few days later, her dayı comes to the gecekondü district and says that Vedat will hire a hitman to kill Orhan and that Vedat and Nermin will marry the next day. Orhan and the people in the gecekondü district come to the marriage ceremony, Nermin takes a rose and runs towards Orhan. Then they take Nermin and make another ceremony in the gecekondü district.

3.1.2. The Party Scene

Before the party scene, a love relationship between Orhan and Nermin is about to start. Orhan has come to Nermin's house for one time before the party when her amca blamed her because of bringing "that man" (Orhan) to their house. Nermin's amca knows that Orhan does not belong to their world because of the

class difference between them and Orhan. Though Nermin speaks about her house as a prison or even hell, she takes Orhan to there without informing the party.

When they enter to the salon, Nermin's friends are dancing with a rock'n'roll record and speaking loudly. As they advance in the salon, everyone starts to look at Orhan and they gather around him. Then, they ask Nermin who he is. Tülin introduces Orhan as a musician. A guy among them stops the music and shouts that there is a musician among them and they want Orhan to sing a song. Orhan and Nermin walks through the piano but when Orhan sees the piano, he tells that he does not know how to play it. Nermin wants him to sing his song while she is playing the piano. But Orhan replies her by showing her friends in a despising manner, "To these guys?" Nermin answers helplessly that they will not let him go without singing a song. At that moment, all of Nermin's friends are staying silently across them waiting Orhan to sing his song. This is followed by a cut to her amca and fiancé entering to the salon. Nermin's amca speaks to her fiancé in a complaining manner, "She again brought that man."

Then, Nermin starts to play piano, however, after hearing the first notes of the song and before Orhan start to sing it, her friends lose their interest in the song. They start to stand up, scatter, and speak . One of them plays a rock'n'roll record and they start to dance. Orhan and Nermin look at each other and Orhan walks, even rushes, out of the salon. On the way, he first pushes someone and then he crashes Nermin's amca and leaves the salon. Nermin's amca and fiancé comes beside Nermin and her amca says to her that she again brought that man.

Nermin asks him why he does not say anything to the guys at the party shouting and wandering around. But her amca defends them by saying that they are all the children of decent, qualified families. Just at that moment a group of them comes near them and pulls and takes Nermin among them by crashing her amca.

In the party scene, Nermin's friends and the leading actors/actresses of the film are indeed presented to some extent as two different groups. Nermin's friends are generally acting, moving, and doing things altogether, while Orhan and Nermin, and her fiancé and amca are filmed in different places of the salon or separated from them through zoom ins. After the party scene, Orhan goes to his district and starts to drink rakı with a friend. Nermin quarrels with her amca because of Orhan. Also, the party scene makes it possible to know who Orhan is for Nermin's fiancé who then fired him from the factory.

3.1.3. Film Form and Style

The party scene in "Bir Teselli Ver" is filmed in a big salon. Most of the walls have curtains without any windows that can be seen. There are candles and paintings on the walls. In the scene, both the piano and the pillar has a distinctive place because Nermin plays Orhan's song in the piano which is placed at one corner of the salon separating Orhan and Nermin from Nermin's friends who all sit or stand at the other side of the pillar at the moment of listening.

In terms of the use of costume, Orhan is apparently different from the other people in the scene with an oil stained blue collar working cloth. He is a worker and he does not belong to that place, to the bourgeoisie. Nermin wears a yellow blouse with a white miniskirt. Also Nermin's amca and fiancé are rather different from the other people in the scene with their suits. The young people in the scene are generally wearing pants, shirts, jackets, evening gowns, blouses and miniskirts. Moreover, both a leather jacket and an amulet-like necklace of two different boys make one to remember the clothing style of the 1968 youth. In short, the use of costume implies the problematic situation of Orhan in the scene as not belonging to that party environment.

In relation to the above arguments, the acting of Orhan (Orhan Gencebay) also implies the same distinction. Throughout the scene, Orhan looks around with questioning eyes even with rage. Also when Nermin insists him to sing a song, he replies her by showing her friends staying at the other part of the salon with a despising manner, "To these guys?" These guys are also worth to consider in terms of acting because they generally act altogether. Although one of them make the others to stop talking in order to listen to Orhan's song, they all get together at a place to listen to Orhan's song. Also, they all move through Nermin who is speaking with her amca and fiancé.

In terms of lighting, three point lighting is rarely used. The key light is generally the main source of the light throughout the party scene. Though the fill light is used, the key light located at the upper right of the camera creates shadows on the ground and the wall and even on some figures who are accidentally behind

some other ones according to the position of the camera. The back light is not used, but in some parts of the salon one may also discern probably the daylight coming behind the curtains.

Throughout the party scene, there are three different camera positions. The camera is fixed at three points and in some cases, it pans left or right without any tracking shots. The party scene opens with an "American shot" showing the young people dancing in a salon. Then, the camera pans left and then right by following Orhan and Nermin entering the salon. Then, it cuts to a medium shot of Orhan looking the guys around him. Orhan and Nermin walks through the camera which ends up with a medium close-up of Orhan and Nermin from the front followed by a cut and another medium close-up from the behind. Orhan and Nermin walk through the piano and a medium shot of them is followed by a cut to a medium long shot of the young people preparing to listen them. Another cut to Nermin's amca and fiancé, though from a slightly different camera position, is similar to the entrance of Nermin and Orhan to the salon. Then, a series of cuts situates Nermin and Orhan, and the young people listening them as two different groupings in the salon. In the last part of the scene, the camera pans right while following Orhan's leaving and then cuts to a medium shot of Nermin and her amca and fiancé.

Lastly, the scene is to some extent instituted on the Orhan's song which give has the same name with the film. In the opening parts of the scene, one can see Nermin's friends dancing with a rock'n'roll record. After that, only the first notes of Orhan's song, "Bir Teselli Ver," played in piano by Nermin can be

heard because it is stopped by Nermin's friends who lose their interest in the song. Then, we hear another rock'n'roll record and the scene ends up with that.

3.2. Hicran (Metin Erksan, 1971)

3.2.1. The Plot

Hicran (Emel Sayın) is quarreling and fighting with some people in the entrance of a night club where she works. Two guys are watching her. After the fight, they want her to call their girl friends in the club. Hicran refuses to call them. Then, they enter the club passing by Hicran who is working in the cloakroom. After they decide to stay at the club for the new year party with their girl friends, they quarrel and fight with some guys there. They beat them and continue to stay at the club which they do not like very much because it is second class. However, the famous soloist is ill and she has not come to the club. Another woman working in the club says to the boss that Hicran is a good singer. Then, she sings in the club. The audience applauds her. After the program, Orhan (Ünsal Emre), one of the guys who saw Hicran in the foyer fighting, congratulates her and asks for a date with her.

Next day, his elder brother awakens Orhan and warns him not to have an affair with indecent and inferior women in order not to stigmatize the name of their family. But Orhan goes to see Hicran. Later on, Hicran sees Orhan with his friends and decides to leave Orhan. Orhan looks for her in the club, but he

cannot find her. In the evening, his brother speaks about that indecent woman whom Orhan has left. Orhan replies that she has left him.

After a while, Orhan sees Hicran in a gas station where she is working. Hicran tries to run away from him but Orhan catches her. Orhan makes her believe that he loves her. They start to plan their marriage. However, Nazan (Saadet Sun), Orhan's ex-lover, arranges a fake document, the work permission of a prostitute, in the name of Hicran and sends it to Orhan's elder brother with an unsigned letter.

One evening, Orhan brings Hicran to a party in their house. Orhan introduces her to Nazan and his brother. But his brother walks away taking Orhan with him in order to say something very important. In spite of his brother's refusal, Orhan says that he will marry Hicran at any expense. Hicran and Orhan leave the party. Then, Orhan's brother hears two guys gossiping about Hicran. He quarrels with them and orders them to leave his house. Then, in front of the house, Orhan's brother beats them in a fight. One of them shoots Orhan's brother while they are departing in their car.

In the hospital, his brother shows the documents about Hicran to Orhan and wants him not to marry her. Then, he dies. Orhan tells these things to Hicran and then leaves her. He marries Nazan. Later, Hicran starts to work in second class clubs. She becomes a heavy drinker. One day two people listen to her. They offer a contract to Hicran in the name of a famous night club. Hicran accepts to work for that club. Mean while a friend of Orhan's tells him that the documents

are fake, but he does not know who arranged them. Orhan finds Hicran in the new club. But now Hicran refuses him. Then, Hicran leaves the club and starts to drive her car too fast. She crashes her car. In the hospital, Orhan stays with her and she learns that she cannot sing for a while.

At the same time, Orhan wants to divorce Nazan. Nazan refuses and says that she will not allow him to have an affair with such a degraded woman. However, Orhan continues to date Hicran. One day Nazan comes to Hicran's house and says to her that she cannot divorce Orhan because she does not want her child to be born away from his father. Hicran leaves the house which Orhan rented for her. Later Hicran starts to sing in the club. She has become a famous singer. She is invited to a fashion show to model a special design which will be sold for the poor children. In the fashion show, she sees Orhan and Nazan. She buys the design that she displayed and gives it to Nazan as a "birth" gift.

There Orhan understands what is going on because Nazan cannot give birth to children. He blames Nazan. She asks whether or not he wants to marry with "that prostitute." Orhan notices that she knows about the fake documents which he did not show anyone. Nazan drives the car home, but on the way she deliberately crashes the car. Hicran sees the news about the accident telling of Orhan's apparent death in a newspaper while she is preparing for the new year. She drives her car out of the city. Then, she returns to the night club where she used to work in the cloakroom. She starts to sing a song. After it, she speaks about Orhan who died in the accident and starts to sing another song for Orhan.

At the same time, Orhan comes to the club. They see and walk to each other and embrace while the people in the club are revolving around them hand-in-hand.

3.2.2. The Party Scene

Before the first party, Hicran leaves Orhan and in the party, Orhan speaks with a friend about his desperate love for Hicran in front of the young people who are indifferently dancing. Though his friends think that Orhan is about to forget Hicran, Orhan refuses such remarks and he says that he indeed loves her now. At that time, Nazan, ex-lover of Orhan, and Orhan's brother come and they start to speak about their plans for the weekend and also they thank Nazan for the party. After Orhan's friend and Nazan go, Orhan's brother tells him that he did a good job by leaving that "girl working at the cloakroom." But Orhan refuses that and tells that he did not leave her, but she left him.

This helpless characterization of Orhan in the first party changes after finding her love, Hicran and deciding to marry her. The second party is in fact an engagement party. After Hicran and Orhan arrive at the party, Hicran is not content with such a big party for their engagement. Orhan tells her that the party is for making the people in the party to see a "true human being" who is Hicran. At that moment, Nazan comes and asks Orhan to introduce her to his fiancée. Nazan then speaks about their ex-relationship and congratulates them. But she also sarcastically wishes them not to have bad luck. Then, Orhan's brother comes. Orhan wants to introduce his fiancée to him but his brother roughly tells him that he should speak with him.

Then, he takes Orhan away and tells him that he cannot marry with that girl. But Orhan refuses that and tells his brother that he loves her. At the same time, Nazan tells Hicran that she is very courageous because she will marry Orhan and adds that she caught the big fish. Hicran asks her whether she says all these because she is poor. At that time Nazan replies that she says all these not because she is just poor, but she is also uncouth, illiterate, and simple. In another place, despite all of his brothers warnings about the unknown life of Hicran, Orhan insists on marrying her. Interestingly, his brother also warns him about not making the journalists to take photographs of Orhan and Hicran together. Then, Orhan returns and he leave the party with Hicran. Though it is an engagement party, no one in the party interests in the leaving of Hicran and Orhan.

What is interesting about the party scene is that all of the people in both of the parties are continuing to dance, while Orhan, Hicran, Nazan, and Orhan's brother are speaking about important things. As stated above, even the leaving of the fiancé and the fiancée has nothing to do with the young people in the party. After Hicran and Orhan leaves, Orhan's brother hears two people gossiping about Hicran and following a quarrel outside the house, he is shot by one of these guys. So, the party scene may again be thought as an important element in the flow of the film's narrative.

3.2.3. Film Form and Style

In the first party, one may easily discern the rich, imposing interior of Nazan's house. A big chandelier at the midst of the salon and the candlesticks on the walls are the prime signs. Though there are no chandeliers, Orhan's and his brother's duplex villa with a huge salon is also worth noting. In the parties, people are drinking. For instance, one can see wine or cocktail glasses. Also, there are some paintings on the walls. All of these are the signs of upper class houses which imposes the rich and affluent state of Orhan and Nazan, unlike Hicran as the girl "working at the cloakroom" of a second-class night club.

In terms of costume, in both parties, men are mostly wearing suits with ties while women are wearing mostly evening gowns with décolletés and miniskirts. Though Hicran does not belong to the party environment, unlike Orhan in "*Bir Teselli Ver*," Hicran is hard to discern from the other people in the party with her evening gown and make-up. Like setting, the use of costume also makes it possible to claim that the people in the party belong to the "high society."

The first party starts with a zoom out from a close-up of Nazan. Then we see Orhan and a friend of him speaking. While speaking with people, Orhan is generally looking at the floor or around, unlike the people looking at them while saying something to him. Also, he seems to be suffering, helpless because of his love. In the second party, both Orhan and Hicran are bored. While Nazan performs the sarcastic and hypocritical *femme fatale* having the power over

other people, the power of her plot, fake document. Also Orhan's elder brother has a power over Orhan. While he is speaking with Orhan about Hicran, Orhan escapes to have an eye contact with his brother who is to some extent scolding Orhan.

In the first party scene, the key light is at the upper left of the camera in most of the shots, but especially in medium ones. Besides the fill lights, the chandelier and candlesticks may be thought as the back lights in some parts of the scene. Unlike the first party, the light is dimmer in the second one. Again the key light is at the upper left of the camera. Perhaps because of the nonexistence of a chandelier serving as a back light, it is possible to discern shadows in the second party. Moreover, a reddish light at the right of the camera is remarkable in some close-ups.

As stated above, the first party scene opens with a zoom out from a close-up of Nazan. After the establishing shot is over, Orhan and a friend of him walks through the camera from the left of the screen, until a medium shot is completed. Their dialogue is shot through a shot/reverse shot pattern preserving the 180° system. Then, a cut to a medium close up of Nazan and Orhan's brother approaching toward Orhan and Nuri is completed through a zoom out like the establishing shot in the opening of the scene. In the engagement party, the scene again starts with a medium close-up, but now, of Orhan and Hicran walking among the people. This is followed by a dialogue between them framed through close-ups in a shot/reverse shot pattern. Then, a close-up of Nazan shows her coming between Orhan and Hicran. At that point,

a triangular shot pattern is instituted. In this, the 180° system is disrupted through medium shots of every single subject taken between the other two subjects which are followed by close-ups to these subjects through zoom ins. Then, Orhan's brother added to the above medium shot pattern. In this series of shots, the distress is emphasized with cuts to medium close-ups. After his brother wants to take Orhan to another place for speaking, a close-up of Orhan is followed by his leaving of the frame. A close-up to an unknown woman is cut to another close-up to another unknown woman and this is followed by an establishing shot instituted through a zoom out which is ended up with a medium shot of Orhan and his brother after the cam pans right and zooms in. Again in both of the party scenes in "Hicran," the camera is fixed, but now one can see a distinctive use of zoom lens, as well as with panning to emphasize the distress and hypocrisy.

In both of the parties, people dance with different rock'n'roll records. When the dialogues starts, the music is taken to the background until the dialogues end. Moreover, there are no other noises or voices heard at any moment though we see people speaking and dancing at the background. This barely shows that all of the sounds are recorded at the studio.

3.3. Mahşere Kadar (Until Judgment Day) (Osman Nuri Ergün, 1971)

3.3.1. The Plot

On a ship in port, the captain announces that all the workers are permitted five days leave. A technician, Murat (Kartal Tibet) is about to leave the ship, but at

that time he sees that there is something strange going on in the ship. Some of the crew are carrying guns. He wants to inform the boss and the customs office but one of the crew sees him and a fight breaks out. He opens his eyes in the hospital, but he is now lame.

After leaving the hospital, Murat goes to see his boss. The boss says that he cannot work on the ship with that damaged leg and therefore he offers him work in his summer house as watchman. A few days later, Fatma (Fatma Girik), the boss' daughter, comes to the house and asks Murat to prepare the house for party that she will organize there. At that time, the boss receives some telephone calls concerning the guns that he trades. In the party, everything is ready for the friends of Fatma who went hunting. When Fatma tells Murat to bring wood for the fire, he refuses saying that he is not a servant. At the same time, Fatma's friends start to shoot bottles in the house. Murat stops them and takes their guns after a fight.

After the party, a friend of Fatma says that she would not leave that "strong and tough guy" (Murat) if he was at their level. However, Fatma's lover speaks with Fatma's father to kick Murat out. But Fatma refuses that and makes Murat stay at the summer house. The next day, Fatma visits Murat at the house. Murat tells her that he will leave there after making some money because he wants to return to his village in Ereğli. Fatma takes him to a beach with her car. He watches the sea with longing. A few days later, Fatma asks him to prepare the house for her birthday party and she also says that she will send some people for that work. Murat offers to have lunch together. He sees that Fatma does not

know how to cook. Fatma asks if he is married. He replies by telling her that the loneliness of the seamen has again found him at that summer house. In the house, she begins to feel bored and restless; she is bored of speaking about Europe. She does not pay attention to her lover speaking about marriage. Next day, she comes to the summer house with different gifts for Murat. She also brings a bird for the lonely Murat.

Fatma asks her father for a better job for Murat. Her father complies by arranging a different work for Murat. Murat gives her a picture frame that he made as a birthday gift. While Fatma's friends are dancing in a night club, Fatma leaves there and goes to the summer house. Murat sees Fatma with a bottle of champagne just as he was looking for some more rakı. Fatma has wanted to be with him in her birthday and she says that she first blamed him, then she felt pity for him, and she found him as marginal, but now she loves him. Murat says that it is impossible for them to be together and be happy.

Fatma tells her father that she loves Murat. Her father gets angry and sends a few guys to the summer house in order to kick Murat out. But Murat beats them and goes to his village, taking Fatma with him. In his hut on the beach, Murat introduces Fatma as his wife to a guy who asks Murat to repair worn nets. Then, they go to Ereğli. There they have photographs taken for the marriage procedures and Murat also buys a gun. Fatma starts to cook meals for Murat and his friends repairing nets. At that time, Fatma's father orders Fatma's old lover to find and punish them.

One day, while Fatma is speaking about a child that she will give birth to, two men enter their hut. One shoots Murat, the other is shot by Fatma. Fatma is arrested and Murat is wounded. Fatma's father blames her ex-lover. Her father visits her in the prison. Also he visits Murat in the hospital and says that he will help them. In the court, Murat says that they have no enemy and he did not understand why those men shot them. Then, he leaves the court without paying attention to Fatma. Fatma writes to Murat from the prison but she receives no answers. Later she is acquitted in the second trial.

Then, she goes to their hut. Murat snubs her and says that his was just a temporary desire. Fatma is angry with herself for believing in Murat. While she is leaving the hut, her father comes and tells Fatma that Murat is about to die because of the bullet in his liver. Fatma returns to the hut. Murat blames her while taking the dead bird out of the hut. Without looking at Fatma, Murat starts to walk to the sea, to death. Fatma runs behind him. She halts him by embracing his legs and says that she will live as he lives.

3.3.2. The Party Scene

A few days after Murat starts to work as the watchman of his boss' summer house, Fatma, the daughter of the boss, orders him to prepare the house for a party. Murat prepares the house and Fatma and her friends come to the house after a hunting party. They enter inside and rush through the meals on the tables prepared for them. There is also a journalist in the party and she promises Fatma to write a page long news about the party. At that moment, the cook asks

to a steward to bring wood for the fire. The steward replies that the watchman has refused to bring wood. Fatma hears that and she goes to upstairs, to the watchman's room.

There, Fatma orders Murat to bring wood, but Murat replies that he is a watchman, not a servant. Then, her lover comes and he again orders Murat to bring wood, but Murat also refuses that by saying it is not his duty. Then, Fatma sarcastically asks whether bringing wood is degrading. At that time, they hear that some guys are firing their rifles at downstairs. Fatma and her lover leaves the room. At downstairs, Fatma's friends are shooting empty drink bottles. Fatma's lover shoots one and while another guy prepares to shoot another, Murat comes to downstairs and takes the rifle from that guy saying, "Go mad in another way!" Then, a fight breaks out and Murat beats a guy. After putting a stop to bottle shooting, Murat goes back to the upstairs and the scene ends.

After the party scene, Fatma and a friend of her is seen in Fatma's house. Her friend tells Fatma that she would not leave that "strong and tough guy" if he were at their level, if he were not a worker. The second encounter of Fatma with Murat in the party which is marked by a quarrel is about to change. Fatma is thoughtful about Murat and then, she makes her father not to fire him from his work.

3.3.3. Film Form and Style

The setting of the party is the salon of Fatma's summer house. In the opening of the scene, we see a fireplace near the door. There are two tables at the midst of

the salon. One is full with different drinks, especially imported ones, and meals while the other is reserved for the cook roasting a lamb on a brazier. Also, the upstairs are visible at the end of the salon and in the last frame of the scene we see a totally different part of the salon where there is some furniture.

In terms of the use of costume, one may first discern that it is fall or winter. After they enter the summer house, one also sees that they are coming from a hunting party with their rifles, ramrods, etc. Nearly, all of the people in the scene wears pants. While men have sweaters, jackets, coats or parkas, women also wear those as well as with blouses, shawls. Also, women wear more colorful things unlike the men. In addition, the cook and the steward are thoroughly different from other guys with their white uniforms, as the servants, while Murat has a pant and a shirt which is not much different from the other guys.

Fatma and her friends are lively and active, but Fatma is not so much active, she is a little bit calm and quiet. She seems to be interested in the organization of the things going on around, while her friends are having really a good time. When she goes to upstairs, she is so sharp in ordering something to Murat. But Murat is not so much effected by the anger of Fatma. Without looking at Fatma, he replies her questions. He even does not look at Fatma's fiancé entering the room. However, when Fatma orders him to bring wood, he looks at her sharply and refuses to bring wood. While Fatma and her lover is leaving, Fatma intentionally knocks a chair down which implies that she is more powerful and can do everything. After Murat comes slowly to downstairs with his lame leg, he stops

a guy firing his rifle. Then, he beats another one and returns to upstairs after looking at Fatma with anger.

Again in this party scene, the key light is imposing. There are also fill lights. Moreover, in two of the scenes, the daylight serves as the back light. Nevertheless, one can see shadows nearly in all of the scenes despite the changes in the shadows in some parts of the scene due to the changes at the location of the key and fill lights.

Throughout the party scene, the camera is fixed at different points and the movements are framed through zooms and pans. The scene starts with the opening of a door and Fatma and her friends enter the salon. Their rush toward the tables is framed through the panning of the camera to the right. This to some extent serves as an establishing shot which gives a general view of the salon starting with a long shot and ending with an "American shot." Then, it cuts to a medium shot, framing one of the tables and the people around it and it pans right. Another cut to an "American shot" at the upstairs is followed by a low angle shot taken from nearby the bottle to be fired at. Then, a cut to a medium shot of Fatma and her lover is followed by a close-up of the guy who is stopped to fire his rifle by Murat. This is followed by another cut to the long shot of the salon and a cut to a high angle shot taken at the stairs. This last shot taken from the stairs totally disrupts the established space of the salon and these one sees different parts of the salon.

While Fatma and her friends enter the salon, they are speaking and laughing loudly and this continues throughout the party. Also, they clap their friends who shot the bottles. Interestingly, there is no dance music or even music except the instrumental one that is used as a part of soundtrack when Murat is fighting with another guy.

3.4. Adalı Kız (Island Girl) (Öksal Pekmezoğlu, 1976)

3.4.1. The Plot

The film starts by showing sharks in the sea. Then, we see Eda (Müjde Ar) and her friends on a cutter. Its motor is not working and also they are out of food. Helpless, they see a little boat far away. They shout. Yabani (lit. savage, Murat Soydan) sees them and tows their cutter to the island where he lives. Yabani takes two sharks from his boat and goes away. A man on the island says that Yabani is a strange guy who is interested in sharks. Nobody ever knows his name. After they eat something, they start to look for Yabani. In his house, Yabani is feeding his sharks. They find him and ask him to attend dinner at the restaurant in the town. Yabani goes with them. They start to dance and treat Yabani as a king. While Eda is dancing, Yabani carefully watches her. Then, Yabani criticizes them for being childish and leaves the restaurant.

Next day, they see Yabani in the town but he does not pay attention to them. Eda says to her friends that she will make him love her. Her friends respond by placing bets on it. In the evening, while Yabani is drawing sharks in his house,

he hears Eda shouting. He walks out and sees that two of her friends are annoying Eda. Yabani beats them. Eda decides to stay with Yabani instead of her other friends who are calling to her. Eda asks many questions to Yabani but he only answers one and says that his name is Ali. He then gives his bed to Eda and sleeps outside. Next day, they wander around. When Yabani is about to kiss Eda, she fires her flare gun. Her friends see the flare and they all come to Yabani's house. Eda says there is not any problem.

At that time, the cutter's motor is repaired and they are ready to depart. Eda is not sure that she will leave Yabani who wants her to stay with him. Yabani asks her to marry him. Eda accepts and wins the bet. They decide to arrange an engagement party on the cutter. As the cutter leaves the island, the party starts. But Eda is sad. Eda's friends says that her fiancé should get wet and they throw him in the sea. They refuse to take him back onto the cutter and they leave him there. As the cutter sails away, a shark attacks Yabani. Only, a few fishermen see the attack.

Eda is sad in İstanbul. She writes a letter to the island but she gets no response. Then, she sends another letter. A man from the island answers that they do not know anything about Yabani's fate and that he may have been killed by sharks. Eda is shocked. Her friends look for her. She blames them about the bet. They reply that he was just a savage (yabani). One day, while she is buying brushes in a store, she sees news about a conference by Ali Yılmaz Sanlı. She rushes toward the Academy. There she sees Yabani (Ali) speaking on sharks. After the conference, Ali and Eda go out and Ali leaves her at her house. Next day, they

wander around together. Ali speaks about a surprise for Eda that he will tell at his party. Also he invites Eda's friends to the party. In the evening, Eda and her friends watch an interview with him on the television. In the interview, he says that he will announce his fiancée at the party.

In the party, Ali dances with Eda. Then, he thanks Eda and her friends because of his near-fatal experience with sharks that they created for him. Then, he shows the fisher girl, Neslihan (Gönül Hancı) who saved his life and who will be his fiancée. Eda is sad and thinks that Ali is getting his revenge. Next day Eda goes to Ali's house. Ali says that it is to some extent a revenge, that they cannot be together. He wants her not to force him to prove the cause of his refusal. But Eda insists. As a result, Ali shows a prosthesis instead of his leg which was taken by a shark.

Eda wakes up in her house. Eda looks for Ali but she cannot find him. Then, she goes to the island. There she sees Neslihan on a horse with a wedding dress. She then sees Ali and Ali also notices her. Eda chases the wedding procession and jumps into the sea. At the same time, a shark comes into sight. Ali jumps into the sea with a knife. He kills the shark and saves Eda. Later, Neslihan says to Eda that Ali is hers. Ali and Eda stay on the island whilst the sad Neslihan leaves.

3.4.2. The Party Scene

Though it is a very short and a poor one, the first party scene in *Adalı Kız* starts as a part of a telephone call. Unlike her friends, Eda is sad in İstanbul because

she does not know what happened to Yabani. While her friends are in a party, they call Eda. Eda wants her nanny to say that she is not at home. After learning that her friends decide that Eda is making her nanny to lie and that they should go to Eda's house. However, their visit does not change Eda's sadness. Then, Eda learns who Yabani is. The second party is Ali's (Yabani's) party where he will announce whom he will marry and Eda is invited to that party. Unlike the first party, this is a more decent one with people dancing in pairs with a dance music performed by musicians wandering around. Before the party Eda thinks that Ali will announce her as his fiancée. In the party Ali starts to dance with Eda. All of Eda's friends think that he will marry Eda. They do not believe in their eyes that Yabani is a famous writer named Ali Yılmaz Sanlı and they also think that Eda is very lucky because Ali will announce her as his fiancée in the later moments of the party. In his speech, Ali first thanks to Eda and her friends because of his near-fatal experience with sharks and he announces his fiancée as Neslihan, a fisher girl from the island, who is not seen and known by anybody until that moment of the party. This makes Eda very sad and she thinks that Ali is getting his revenge from her and then, she decides to speak with him.

3.4.3. Film Form and Style

In the first party scene, there are not so many clues about the overall setting. Only three of Eda's friends are in sight and they are in fact more in number in the island or in the scenes shot on the cutter. Nevertheless, while a friend of Eda is calling her by using a telephone situated on a bar, two of her friends dance in front of her and there are some authentic things and a painting hanged on the

wall. In the second party, interestingly, there is a bar again, but there is also a barman behind it. Though the salon seems to be a real bar, in the film, it is Ali's house with fine furniture and a wooden ceiling.

The first party is barely a party of young people wearing blue jeans, shirts, blouses, etc. However, the second one is a more decent one. While men are wearing suits with ties or even with bow-ties, women are wearing evening gowns with glowing ornaments. Also there are musicians and a barman wandering around, their difference from the other people in the party is only their place or the instruments they play.

In the first party, after one of Eda's friends informs to others that she is not at home, they continue to dance and speak about her. They are happy and have no problems unlike Eda who is sad about Yabani. In the second one, all of them are very cheerful until Ali tells who he will marry. Also while they are dancing in the party, Ali and Eda is away from other people, like the party scenes in other films all of which implies a distinction between the people in the party and the prime actors or actresses.

In terms of lighting, the first party is shot in a dim environment with red spotlights creating shadows of the figures on the wall. Even it resembles a place not used as a house but mostly a bar, but it is also something to do with the changing social life in Turkey with some references to the entrance of American bars into the architecture of the interiors of upper class houses, like the blue jeans resembling the changing dress codes. Though the second party does not

have a dim lighting, the light is to some extent poor. Although there seems to be a key and a fill light, it is sure that there is no back light. There exist dark shadows of the figures on the floor or on other figures standing behind them.

The first party scene starts with a medium close-up which then turns about to an "American shot" through a zoom out and this shot serves as the establishment shot of the scene. In the second party, another medium close-up opens the scene which then becomes long shot through a zoom out taken from a little below the eye level and these scenes, interestingly, framed by two violinists. Then, it pans right and frames Eda's friends with a medium shot which is followed by a cut to the medium shot of Eda and Ali as her friends speak about them and the scene ends with a medium close-up of Eda and Ali through a zoom in.

In the first party scene, as Eda's friends dance and speak, a rock'n'roll track plays. The second party, as cited above, is more decent and grave and the music, a waltz-like instrumental piece, that is used seems to be performed by actual musicians wandering in the salon with their violins and guitars in hand.

3.5. *Ayşem* (My Ayşe) (Nejat Saydam, 1968)

3.5.1. The Plot

Ahmet (Murat Soydan) visits his farm in the country. There, he notices Ayşe, the granddaughter of the farm's caretaker and starts to love her. Although in the beginning another man, Hasan (Tanju Gürsu) loves Ayşe and Ayşe seems to

love him, Ayşe notices Ahmet's feelings. Ayşe tells Hasan that Ahmet is different. One day, Ahmet's friends from İstanbul come to the farm. Ahmet gives a party. While Ayşe is watching them outside, Hale, (Suzan Avcı) Ahmet's wife, notices her. They take Ayşe inside. While they are speaking about Ayşe "wild beauty," Ahmet comes and introduces Ayşe to them. They try to make Ayşe drink. Ayşe is helpless. Ahmet shouts and puts a stop to it. A friend of Ahmet offers Ayşe a job as their servant in İstanbul, but she refuses and leaves. Ahmet blames his friends for insulting Ayşe. One guy says that perhaps Ahmet has "another offer" for Ayşe. Hale says that Ahmet can differentiate a simple girl from a lady.

Later Hale and Ahmet speak about divorce. Then, Ahmet and his friends leave the farm. Ayşe is alone and she finds a letter from Ahmet saying that she belongs on the farm, on her land. Ayşe is sad. She cannot understand Ahmet leaving her without speaking with her. In İstanbul, while Ahmet is playing piano, Hale's lover brings a drunken Hale to her house. Three months has passed but Ahmet does not call Ayşe. Ayşe wonders about him; he is playing cards, gambling, and drinking in İstanbul. Ahmet sings an old song, *Ayşem*.

At that time, Ayşe learns that she is pregnant. She decides to go to İstanbul and look for Ahmet as her last chance. In İstanbul, she sees Hale and asks about Ahmet. Hale says that he is on a journey. Ayşe want Hale to help her and explains everything without knowing that Hale is Ahmet's wife. Hale says that she will do everything for her. Then, Hale makes a plan and writes a fake letter to Ayşe in the name of Ahmet informing her that they will marry.

During the wedding ceremony, Ayşe sees another guy sitting beside her instead of Ahmet. At that time, Ahmet comes and asks what is going on. Hale explains to Ahmet that just because he cannot marry Ayşe, they have found her another guy. Ayşe learns that Ahmet is married. Hale is very cheerful and a grieving Ayşe leaves. Hasan is there and says to Ahmet that he would kill him if Ayşe was in love with him. Then Ahmet slaps Hale and sends all of them away. At that time, a taxi hits Ayşe and the taxi driver, an elderly man, takes Ayşe to his house. There a doctor treats her. The taxi driver and his wife offer Ayşe a place to stay. She accepts and takes them as her father and mother.

Ayşe starts to work in a factory. One day she faints in the factory. She opens her eyes in the hospital with a daughter, given the name of Ayşin. Hasan is there, too. He offers for her to return to the village but Ayşe refuses. He gives her some money to Ayşe saying that that was for a new house and for her. Later Ayşe continues to work in the factory. One day Ahmet comes and wants to marry her. Ayşe does not understand him. A neighbor of Ayşe finds her work in a night club. She starts to work there. One day her father comes and wants her to leave working in the club because he has bought another taxi with some money that Ahmet has given him. But Ayşe refuses.

Ahmet and Hasan begin to come to the club continuously. They want her to stop to giving them pain. Ayşe says that once pain was making her live, but it is now replaced by a grudge. Ahmet plead with her to give him a last chance. Ayşe ends up leaving her father's house. Her father tells Ahmet that she is escaping

not from him but from her love for him. Next, we see Ayşin and Hasan on the farm. Ayşin is now seven years old. At the same time, Hale dies in İstanbul.

One day, Ayşin sees a stranger (Ahmet) in the village. Ahmet asks her who her father is. Ayşin answers that she both has a father and has not a father; she explains that her father left them. Next day the same stranger comes and tells Ayşin that he is her father. Ayşin says that he is a villain and wants him to leave her. Then, Ahmet sees Hasan and tells him that he is leaving the village and that his wife is dead. Ayşe decides to marry Hasan in order not to have her daughter grow up without a father. In the wedding ceremony, the lights are off. Then, in the end scene of the film, we see Ahmet sitting beside Ayşe instead of Hasan who remains as the witness.

3.5.2. The Party Scene

While Ahmet is visiting his farm in the country, he, for the first time, sees the caretaker's granddaughter, Ayşe, and falls in love with her. The party scene is to some extent come about as a result of the Ahmet's wife and their friends who visit the farm. At the beginning of the scene, Hale and other guys are dancing while Ahmet is sitting on a chair, joyless and bored. Then, we see Ayşe who opens the door to look inside. As she sees the party going on inside, she quickly shuts the door and starts to watch the party from a window. As she notices Ahmet, she starts to look at him who after a while goes upstairs.

At that time, Hale notices Ayşe and she tells a friend that she find why Ahmet is so joyless and disinterested. As she looks at Ayşe, Ayşe notices that she is looked at. She tries to flee, but Hale and her lover catches her and they pull her inside. Then, all of Ahmet's friends gathers around Ayşe with an unusual interest in her. While they are speaking about her in an indecent and even rude way, Ahmet goes out of his room. Interestingly, as Ahmet starts to talk and introduces Ayşe to his friends on the stairs as making a speech, everyone gathered around Ayşe move toward Ahmet.

Although Ahmet warns his friends about the difference of Ayşe, about her belonging of a different world than theirs, they insist that they will make her one like themselves. In this aim, they force her to drink. Then, they force her to dance, but Ahmet halts them. As Ayşe is about to leave, indeed about to escape, a friend of Ahmet offers Ayşe a job as their servant in İstanbul, but she refuses that. After Ayşe leaves, Ahmet blames his friends for behaving rude toward Ayşe. One of his friends says that perhaps Ahmet has "another offer," a better job, for Ayşe. Hale puts an end to this discussion by saying that Ahmet is able to differentiate a lady (herself) from a simple girl (Ayşe). Then, as they resume and start to dance, the party scene ends.

3.5.3. Film Form and Style

The party is in the farm house of Ahmet which is in fact used by Ayşe and his grandfather. In the big salon of the farm house, the upstairs and the doors at the upper floor are barely visible in the establishing shots. There is a fireplace in the

salon. Also, there is a fine furniture, as well as with the flowers and trees outside, all of which becomes visible through two splinter camera positions in opposition to the established space of the salon. Also, the glasses of whisky offered to Ayşe may be thought as peculiar props of the party scene implying the difference of Ayşe.

In terms of costume, men are generally wearing pants and skirts. Interestingly, Hale's husband (Ahmet) and Hale's lover wears foulards on their skirts. Women are generally wearing evening gowns with fine décolletés. Also, the cloth of Ayşe is barely different from others. She has somewhat a weird looking dress with an apron that separates her from others. Barely, Ayşe is not more than the daughter of the farm's caretaker with the apron on her dress.

Ahmet is barely bored and troubled throughout the whole scene. He smokes cigarettes while he is sitting and looking outside, away from his friends who are dancing in the salon. Ayşe may be stigmatized with voyeurism in the opening scenes of the party when she curiously watches inside from the window to find Ahmet. But when Hale and her lover pulled her inside, she falls into a helpless situation until Ahmet halts his friends and Ayşe becomes courage enough to escape from Ahmet's friends. Also, she refuses one of Ahmet's friends offer of a job as a servant even in a very bold and angry way. All of Ahmet's friends are cheerful. Also, they are acting all together. For instance, when they gather around Ayşe or when they see Ahmet coming downstairs, they all move together with a overemphasized interest in Ayşe or in Murat's words. They are also to some extent rude toward Ayşe, especially when Hale pulls her inside or

when they first see her and start to speak about her. While Murat is answering his friends' questions about Ayşe, he is like a leader giving a speech to the masses. He is on the stairs and looking at his friends over, but all of his friends including his wife are listening his "speech" while Ayşe is looking at somewhere else. In fact this scene is a medium close up of Ayşe, but behind her Murat is speaking at his friends who are looking at him, taking the camera behind them.

In terms of lighting, again in *Ayşem*, there is a very little or weak use of back light. The frontal light sources are the prime ones though in a few scenes, a particular fill light is discernible. Also, the daylight entering from the window serves to some extent as a fill light. Nevertheless, in some scenes, shadows on the ground or on the walls are sharp. Interestingly, though it seems daytime, while Ayşe is watching inside from the window, outside is more darker than the inside.

The scene starts with an "American shot" showing the dancing people in the salon of the of the farm house. Once the establishing shot is configured, it zooms in Hale before panning right to Ahmet and then left to Ayşe who are the protagonists. Then, it cuts to Ayşe watching the people dancing inside from the window and it is followed by a reverse shot showing Ayşe from inside looking for Ahmet inside. Afterwards, it pans left to a medium shot of Ahmet after establishing Ayşe's point of view through reverse shots. This is followed by a series of cuts to medium close-ups of Hale and Ayşe consecutively and Hale notices Ayşe in this series. Then, it pans left rapidly to a medium close-up of Ahmet who is watched by Ayşe and it again cuts to Hale before returning to its

establishing shot in the beginning of the scene to follow Ahmet going upstairs through panning and tilting first to left and then to upper right. Then, it cuts to a medium shot of Hale and her lover who start to dance together as Ahmet shuts his room's door at the upstairs. Then, in another series of shot-reverse shot series shows Ayşe and, Hale and her lover and Ayşe sees that she is noticed by them. Then, it cuts to another shot outside the window showing Hale and her lover speaking with Ayşe, before again returning to the establishing shot showing Hale pulling Ayşe inside. Then, it zooms out to the above referred scene that Murat speaks to his friends on the stairs. As Ayşe starts to talk, the camera cuts to a close-up of Ayşe who is in fact not seeing anyone while she is speaking and this is followed by a cut to a medium close-up of Ahmet on the stairs. Then, it pans and tilts to lower right to a close-up of Hale and her lover coming toward Ayşe and it ends up by panning left to a close-up of Ayşe, and Hale and Hale's lover behind them. Then, it cuts to a medium close-up of Ahmet and it is followed by a medium shot of Ayşe and Ahmet's friends forcing her to drink whisky. Then, it cuts again to another medium shot when they are again forcing her, but now, to dance. As Murat starts to speak in order to halt them, it cuts to a medium close-up of him and then pans left to another medium shot while his friends are trying to make Ayşe to speak about her village. Then, Ayşe leaves the frame and the camera cuts to her in front of the entrance door. The last camera position in the scene is in fact disrupts the space that is configured from the beginning of the scene and the 180° rule by a reverse shot taken from the upstairs.

Two rock'n'roll tracks are used throughout the party scene. When the dialogues starts, generally music is used in a secondary place through decreasing the volume. As usual, the sound is recorded at the studio which becomes clear when one hears only a few people laughing unlike the moving image in which many people laugh. Also there is no use of sound effects, like the sound of glasses or the door.

CHAPTER 4

CONCLUSION

Until now, I have tried to depict a particular panorama of the Turkish cinema in relation to the social context in Turkey and a formal analysis of five Turkish films especially in terms of the party scenes in these films. In this, the social, political, and economic developments in Turkey have in one or other way influenced the course of the Turkish cinema, like the military interventions, migration, *arabesk* music, etc. However, in this chapter, I will neither exemplify such relations, nor summarize them. Rather, I will try to propose some connections between the main themes of the above-cited analysis of five Turkish films and the institution of a center-periphery dichotomy between the protagonist in relation to "Westernization."

To begin with, in all five films, one of the protagonists are belonging to the center, to İstanbul, Nermin in *Bir Teselli Ver*, Orhan in *Hicran*, Fatma in *Mahşere Kadar*, Eda in *Adalı Kız*, and Ahmet in *Ayşem* without any reference to where they are from (perhaps, they migrated to İstanbul!), while the other protagonists of the heterosexual love relationship are from the periphery. In *Bir Teselli Ver*, Orhan, who is a famous *arabesk* singer in real life and who is from Samsun, lives in a *gecekondü* region, in the periphery, of İstanbul. In *Hicran*,

there is no reference to Hicran's hometown, but where she lives is also an enigma because there is nothing known about her family and her house. In Mahşere Kadar, Murat does not have a house in İstanbul and he is from Karadeniz Ereğlisi where he has a little hut on the beach. In the first part of Adalı Kız, Yabani is another enigma living on a little island town without any reference to his identity and in the second part, Eda and her friends learn that he is a famous writer, Ali Yılmaz Sanlı, living in İstanbul. In Ayşem, Ayşe is apparently belongs to the periphery; she lives in Ahmet's farm house as the granddaughter of the caretaker of the farm.

As a second point, there is no reference to the families of the protagonists who are from the periphery with some exceptional cases. For instance, in Ayşem, Ayşe is said to live with her grandfather. In all films, there is no reference to these protagonists' parents, they are either died or taken in the beginning as dead. However, there are always some sort of family problems for the protagonists of the center. Generally, their family members are critical for the progression of the narratives of the film in the sense that they may cause problems for the accomplishment of the heterosexual love affair between the protagonists. In Bir Teselli Ver, Nermin's father and her amca is against the marriage of Nermin and Orhan because of his financial relations with Nermin's ex-fiancé. Also, Nermin's mother has died, but her dayı, her mother's brother, is the only one who defends Nermin's marriage with Orhan. In Hicran, Orhan's elder brother refuses Orhan's marriage with Hicran instead of Nazan and he tells it to his brother as a last request while he is lying in his "bed of death." In Mahşere Kadar, Fatma's father resists her marriage and after she marries Murat,

he orders Fatma's ex-fiancé to separate them. In *Adalı Kız*, Eda's parents exist, but they have no critical role in the progression of the film's story. And in *Ayşem*, while there is no reference to Ahmet's parents, his wife is decisive in the progression of the story. In these last two films, the conflict is not instituted on the parents or older family members of the protagonists, but rather on the changing power relations between the protagonists in *Adalı Kız* and on Ahmet's wife and on the family as institution in *Ayşem*.

In all of these films, the narratives of the films are also instituted on the difference between the rich and the poor except the second part of *Adalı Kız*, where Eda and her friends learn that, in fact, Yabani is a famous writer. While, Nermin, Orhan, Fatma, Eda, and Ahmet are apparently rich and not working, Orhan, Hicran, Murat, and Ayşe, but not Yabani, are working and they are all living in peripheral settings, like *gecekondu* or villages. Moreover, this difference between the two protagonists are emphasized in the narratives of the films or through some stylistic devices. For instance, Nazan says Hicran that she is poor and working in unqualified jobs through referring her job in the cloakroom of a second-class night club and in *Bir Teselli Ver*, there is a fine cut from the poor dinner table of the *gecekondu* district to the rich dinner table in Nermin's house. In fact, the famous cliché, "We are from different worlds" refers to the difference between the rich and the poor, to a class difference. However, in this conflictual pattern, the succession of the heterosexual couple generally lies the ground for the closure of the narrative without any reference to the solution of this cliché. Indeed, these films to some extent offer a solution through "love!"

Also, the clothing style of the people in the parties and the protagonists belonging to the periphery are different. For instance, in *Ayşem*, Ayşe wears a weird dress with an apron on it, while Ahmet and Hale's lover wears foulards. In *Bir Teselli Ver*, Orhan comes to the party with a blue collar worker cloth having oil spots on it while the other people in the party, like the parties in the other four films, wears clean, good-looking clothes. Interestingly, jeans are only worn in *Adalı Kız*, which is indeed to do with the use of jeans in Turkey as a historical phenomenon, because the film is made in 1976. In addition, women are generally wearing fine evening gowns with miniskirts or pants and blouses which in fact imposes a difference from the men in the street.

In all of the party scenes, the prime actors and actresses are evidently distinct from the other people in the party. While the people in the party are dancing or speaking at the background and may in fact be seen as very happy, the prime characters are speaking about important matters. For instance, in *Hicran*, while all of the people dancing at the background, in the foreground prime actors are standing and speaking. Or the protagonist are always distinct from the people, even the "mass," in the parties. While Ahmet talks to his friends in *Ayşem*, he is on the stairs and one can think him of giving a speech.

In line with this argument, the friends of the protagonists are always moving, shouting or clapping together unlike the protagonists. For instance, in *Bir Teselli Ver*, all of Nermin's friends stopped dancing and start to listen Orhan grouping together in one part of the salon away from Orhan and Nermin. In *Hicran*,

everyone, except the prime actors, is continuously dancing. In *Ayşem*, they all gather around Ayşe or they all move away from Ayşe in order to listen Ahmet who is also distinct from them. Or in *Adalı Kız*, Ali and Eda dances in a different part of the salon while all of their friends are dancing in another part.

In all of the films, the difference between the two protagonists is accentuated through to some extent insulting or degrading the protagonist that belongs to the periphery. In *Bir Teselli Ver*, Nermin's amca blames Nermin because, in her amca's words, she is brought "that man" to their house among the "children of decent families." In *Hicran*, Nazan accuses Hicran of marrying Orhan for his money and she says her that she is "poor, uncouth, illiterate, and simple." Also, Orhan's brother wants Orhan to leave "that woman working in the cloakroom" (namely, Hicran). In *Mahşere Kadar*, a friend of Fatma tells her that Murat is a smart guy, but "alas," he is "poor, has no qualification, and belongs to a lower level." In *Adalı Kız*, Yabani, literally "savage", is uncivilized in the first part of the film and in the party, Eda's friends speaks about the impossibility of conceiving him, "Yabani", as Ali Yılmaz Sanlı, as a famous writer. In *Ayşem*, Ahmet's friends speaks about Ayşe as a sexual object. One says that both the weather and the "products" (Ayşe) of this region are beautiful, while another molests her saying "Baby!" Also, Hale's lover speaks about Ayşe as a gemstone looking for jewel, before another guy speaking about the Ahmet as having a well-developed gusto.

The setting of the party scenes are apparently demonstrates the richness and affluence of these people. The houses are generally duplex and big ones referred

as summer house, mansion, farm house, etc. Inside houses, there are "American bars," chandeliers, paintings, etc. Also, there is a smart difference between the drinks. For instance, no one is drinking rakı in the parties, but they are drinking whisky, champagne, or wine. In *Ayşem*, when Ayşe refused to drink, Ahmet's friends tells her that "drinking whisky is different from drinking "ayran." Also, in *Bir Teselli Ver* and in *Mahşere Kadar*, Orhan and Murat drink rakı, unlike Nermin and Fatma who are drinking wine or champagne. In fact, this difference is also something to do with the above-referred synthesis between the East and the West which is imposed above. Such instances of difference proposes the inaccessibility of this synthesis through emphasizing a funny distinction between rakı and champagne or between ayran and whisky - i.e. the East and the West - which will be referred below.

Indeed, all these instances of the difference between the protagonists which in one or other way implies the non-belonging of the domestic, peripheral protagonist to that world is to some extent related to an unstated code of class difference. In spite of the existence of a variety of references to the distress between the two classes, the upper and the lower, in *Bir Teselli Ver*, which is indeed a film just about that, like the cut from the dinner table in the *gecekondu* setting to the table of the bourgeoisie, this difference is not stressed in other films. Rather, the difference and the problem of the belonging is instituted on different grounds and the films are to some extent illustrated the bourgeois world for the lower class audience. Moreover, one may also speculate on melodramas offering a fantasy of becoming rich through a variety of ways.

Nevertheless, the nonexistence of any barely visible class difference in these films does not mean that these films are not illustrating such differences. Rather, a close reading of these films is indeed continuously set the ground for the reading of the class difference between the protagonists. In all of these films, the peripheral, domestic protagonist always belongs to the lower classes. The tension, the lack that is particular for the melodrama is in part instituted on this difference. In line with the accomplishment of the fantasy of the heterosexual couple, melodramas also offers the equalization of the protagonists through leaving their differences. The enigma, which is constructed through the flow of the filmic narrative, despite all the pathos and poignancy it brings about, is to be resolved through the satisfaction of the initial desire. Only the accomplishment of the heterosexual couple and the equalization of the protagonists compensates the wish of the spectator which in fact based on a nostalgic fantasy of childhood, characterized by the union with the mother.

In another respect, what is particular for the above-referred films and other melodramas made in this time span is their relation to the rapid process of industrialization and social change which led to migration. In this, if we recall the arguments of Peter Brooks on melodrama as offering the compensation for what realism displaces, the unusual popularity of the Yeşilçam melodramas in the 1960s and the 1970s becomes more accessible because melodrama may be thought as resembling the ongoing battle between the good and the evil. In other words, the rapid process of modernization and therefore the changing codes and patterns of the daily life, especially in terms of the problematic situation of the *gecekondu* settlers searching for the stable life of the periphery

and the accessible grounds in the newly fledging everyday life patterns in big cities, may set the stage for the melodrama as articulating the human actions with morality and significance through the battle between good and evil, as well as with the accomplishment of the fantasy of the heterosexual couple and the equalization of the protagonists. After making all these points, it becomes possible to speak about the ultimate stage of satisfaction, dignity and total love in the closures of the melodramatic narratives, that may be thought in relation to the compensation for what realism - i.e. the secular world of the bourgeois capitalism - which becomes definitive in the social life especially with the 1960s, displaced.

Having put all these particular instances in different films, it seems possible to say that, as a group, the protagonists' friends who are the passive actors of the party scenes are all represented in one or another way different from the protagonist belonging to the periphery. In fact, they have nothing to do with the protagonist belonging to the periphery because s/he does not belong to the party, to that place which is indeed the rich, Westernized center. In all of the films, this difference is emphasized in different ways. However, what is particular for them is that the closure of the stories are all achieved through the so-thought inaccessible heterosexual couple. This is thought so because it is a problem of belonging. This or that Anatolian guy from the lower-classes does not belong to the Westernized, "civilized" world of upper classes living in the center. As it is emphasized in *Hicran*, Orhan and Hicran's love relationship is a scandalous one which should be disguised from the journalists.

However, the differences instituted in the narratives and the resolutions of the filmic tensions cannot disguise a variety of problems, too. To begin with, the character that belongs to the periphery is not totally belongs to there. For instance, it is difficult to discern Hicran in the party. She speaks Turkish without any accent, she wears a fine evening gown. In fact, it is impossible to discern her by just watching the moving image without hearing the dialogues in the party scene. To put it differently, image denies the narrative. The institution of the difference between the protagonists may easily led to confusion in this sense. However, this case becomes more complex with, for instance, the introduction of the figure of Emel Sayın in real life as a famous singer or as a star personae into the reading of the filmic text. Then, if we think of the Hicran character as Emel Sayın, there arises the problem of identifying the famous singer as the poor Hicran.

In this respect, the introduction of the star personae into the reading of the filmic text draws attention to a series of denials in the sense that the character Hicran is poor, but she is also stigmatized as illiterate, simple, uncouth, etc. She is said so because she is poor according to the filmic narrative. However, she is also Emel Sayın, the famous singer. A pattern of disavowal is instituted in the sense that Hicran is poor, but she is not so visually and she at least known as Emel Sayın. Such instances may also be noted for other films, but what is at stake is the existence of a series of contesting meanings on the melodramatic terrain that paves the way for a variety of readings. In this, Hicran is neither the poor Hicran nor the rich, famous Emel Sayın. She refuses to be poor, illiterate, simple Hicran

while she does not cease to be identified as the poor Hicran who in fact does not belong to the center.

At that point, one may recall the Republican project of Westernization imposed from above which, in the end, created a duality between the West and the East. Especially, with the acceleration of the process of modernization, which in the end led to the augmentation of the poor people in the urban settings as the labor power, as cited above with reference to Ünsal Oskay, our people are compelled to modernize without learning or knowing how to play piano though they are expected to be modernized as the peasants who are able to play piano. Just because of that, Orhan, in *Bir Teselli Ver*, says that he does not know how to play “that instrument,” (i.e. piano) although he knows how to play *bağlama* or *lute*. In the film, Orhan, belongs to the periphery and in real life, Orhan Gencebay, as a famous *arabesk* singer, again was representing the periphery, the musical style of the new dwellers of the cities living in *gecekondus*. Just like melodramas, *arabesk* music also works as the compensation for the moral needs of the new dwellers of the urban settings.

However, again Orhan in the film speaks a very refine and correct Turkish without any accent though he belongs to the periphery. This again has to do with the Republican project aiming at a synthesis between the East and the West. In this, the fantasy and the moral compensation offered for the lower classes living in *gecekondus* in melodrama and *arabesk* music may be thought in relation to the above-referred “synthesis without a synthesis” which was actually brought about by the larger segment between the traditionalist and the

West-oriented segments. While the peripheral, lower-class based protagonist of the Yeşilçam melodramas denies to some extent the project of modernization and/or Westernization imposed from above, s/he also cannot preserve himself/herself totally from that project. While his/her characterization denies this synthesis, his/her real life practices are to some extent involves them. In other words, while s/he defines his/her object of desire as the Westernized, "modern" world of the center through a fantasy of becoming rich or equalizing with the upper classes, s/he cannot find an escape from his/her traditional, peripheral identifications.

As a last point, the happy-endings of films, however, diffuses or complicates that pattern. The inaccessible and unrealizable heterosexual couple becomes real. But, interestingly, this only comes about after the rich, Westernized protagonist leaves the center and accepts the difficult conditions of the periphery. In the end of *Bir Teselli Ver*, Nermin chooses periphery for the center, so for Fatma in *Mahşere Kadar*, Orhan in *Hicran*, and Ahmet in *Ayşem*³. However, in *Adalı Kız*, Eda and Ali's marriage becomes possible through the equalization of Eda and Ali on a different ground where Ali leaves his life as Yabani and becomes Ali Yılmaz Sanlı, a famous writer.

In the end, in some way, the closures of the narratives may be thought as in line with the acceptance of the periphery instead of the center which, throughout the History of the Turkish Republic, has aimed to change the periphery according to

³ Although such a proposition may seem problematic for *Ayşem* and because the film ends at a certain place, in the wedding ceremony, without giving any clues about their Ahmet and Ayşe's marriage, Ahmet chooses Ayşe instead of Hale and instead of his unhappy life in the center after a couple of events and the wedding ceremony is in the village of Ayşe, in the periphery.

its own propositions or principles. The party scenes in these films may be thought in a twofold pattern. In the first instance, these scenes offer a fantasy of the life of the upper classes for the audience. However, in the second instance, in all of these films, the friends of the protagonists are represented in somewhat a negative way in the sense that they are externalizing the protagonists belonging to the periphery just because they are belonging to periphery. Nevertheless, the closures of all films offers the winning side as the periphery. The audience of the Turkish cinema who are mostly from the periphery are receiving the famous cliché, "We are different worlds," in the beginnings of many melodramas, but in the end, this difference mostly dissolves in the acceptance of periphery by the rich, Westernized protagonists of the center. In this respect, these films may be thought as responding to the center in a challenging way through presenting the periphery mostly as the winner of the game.

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APPENDICES

APPENDIX A

Feature Films Produced between 1917 and 1986*

1917	2	1931	1	1945	4	1959	95	1973	210
1918	1	1932	2	1946	4	1960	95	1974	188
1919	2	1933	4	1947	11	1961	97	1975	225
1920	-	1934	-	1948	16	1962	123	1976	164
1921	1	1935	1	1949	19	1963	132	1977	124
1922	2	1936	-	1950	23	1964	156	1978	124
1923	3	1937	1	1951	31	1965	196	1979	195
1924	1	1938	1	1952	50	1966	229	1980	68
1925	-	1939	3	1953	52	1967	191	1981	72
1926	-	1940	5	1954	51	1968	179	1982	72
1927	-	1941	1	1955	57	1969	225	1983	78
1928	-	1942	4	1956	49	1970	225	1984	124
1929	1	1943	2	1957	63	1971	266	1985	127
1930	-	1944	1	1958	95	1972	301	1986	185

* (Özön, 1995: 48)

APPENDIX B

Film Stills



Figure 1. Adalı Kız (Öksal Pekmezoğlu, 1976)



Figure 2. Adalı Kız (Öksal Pekmezoğlu, 1976)



Figure 3. Adalı Kız (Öksal Pekmezoğlu, 1976)

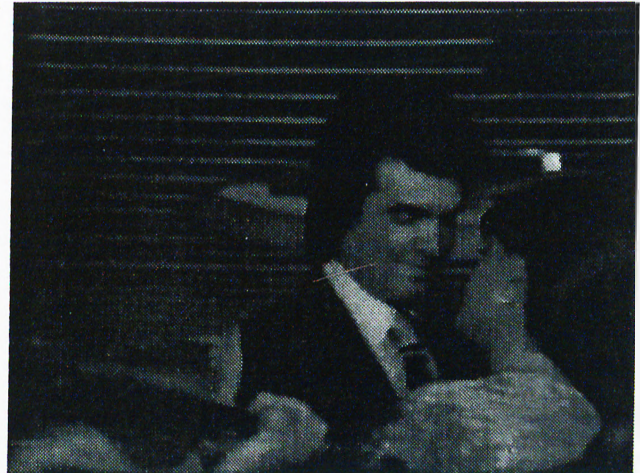


Figure 4. Adalı Kız (Öksal Pekmezoğlu, 1976)



Figure 5. Ayşem (Nejat Saydam, 1968)



Figure 6. Ayşem (Nejat Saydam, 1968)



Figure 7. Ayşem (Nejat Saydam, 1968)



Figure 8. Ayşem (Nejat Saydam, 1968)



Figure 9. Ayşem (Nejat Saydam, 1968)



Figure 10. Ayşem (Nejat Saydam, 1968)



Figure 11. Ayşem (Nejat Saydam, 1968)



Figure 12. Ayşem (Nejat Saydam, 1968)



Figure 13. Hicran (Metin Erksan, 1971)



Figure 14. Hicran (Metin Erksan, 1971)



Figure 15. Hicran (Metin Erksan, 1971)



Figure 16. Hicran (Metin Erksan, 1971)



Figure 17. Mahşere Kadar (Osman Nuri Ergün, 1971)



Figure 18. Mahşere Kadar (Osman Nuri Ergün, 1971)

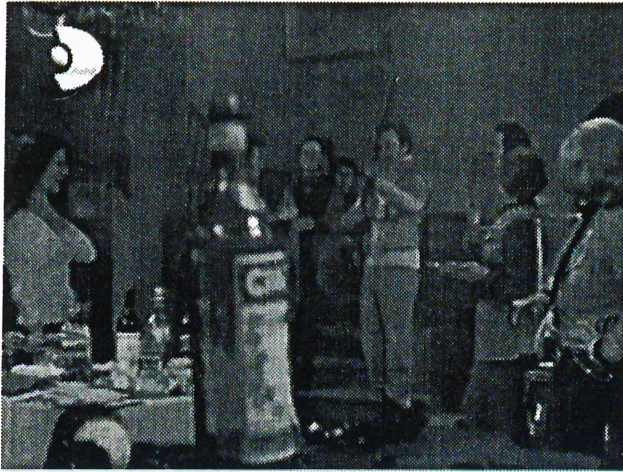


Figure 19. Mahşere Kadar (Osman Nuri Ergün, 1971)



Figure 20. Mahşere Kadar (Osman Nuri Ergün, 1971)



Figure 21. Mahşere Kadar (Osman Nuri Ergün, 1971)



Figure 22. Mahşere Kadar (Osman Nuri Ergün, 1971)

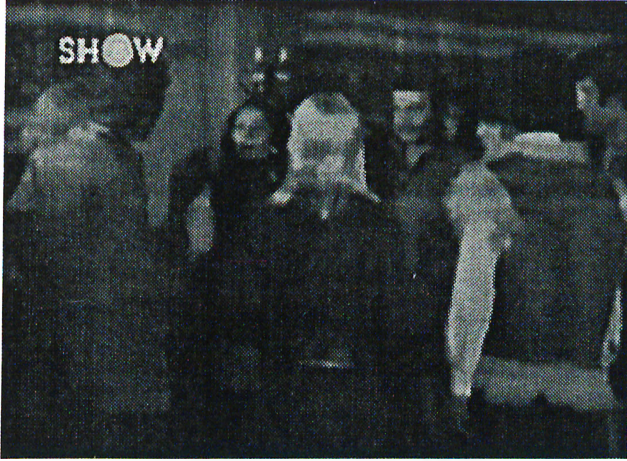


Figure 23. Bir Teselli Ver (Lütfi Ömer Akad, 1971)



Figure 24. Bir Teselli Ver (Lütfi Ömer Akad, 1971)



Figure 25. Bir Teselli Ver (Lütfi Öner Akad, 1971)

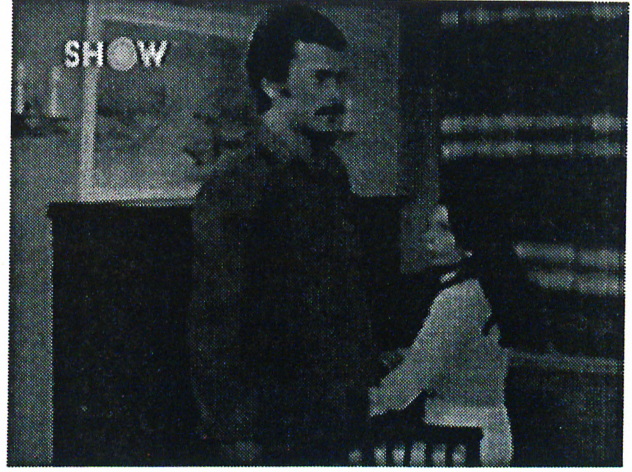


Figure 26. Bir Teselli Ver (Lütfi Öner Akad, 1971)



Figure 27. Bir Teselli Ver (Lütfi Öner Akad, 1971)



Figure 28. Bir Teselli Ver (Lütfi Öner Akad, 1971)